

ART AND MUSIC

MUSICAL AMERICA

LOS ANGELES PUBLIC LIBRARY

SEP 23 1953

Bind

SEPTEMBER

1953



PIERRE MONTEUX

B A Y R E U T H



Cast in the new production of *Lohengrin* at Bayreuth were (foreground) Eleanor Steber, Wolfgang Windgassen, Josef Greindl, Hermann Uhde, and Astrid Varnay, shown in the Act II accusation scene

Liselette Strelitz

Duality of *Lohengrin* Reflected in New Festival Production

By CECIL SMITH

BAYREUTH

THE emergence of Wolfgang Wagner as a stage director with talents rivaling those of his elder brother, Wieland, lent excitement to the new production of *Lohengrin* with which the 1953 Bayreuth Festival opened on July 23. In 1951 and 1952—the first two years of postwar activity at Bayreuth, *The Ring* of the Nibelungs, *Parsifal*, and *Tristan und Isolde* were staged by Wieland Wagner, and *Die Meistersinger* by Rudolf Hartmann, now the general director of the Bavarian State Opera in Munich. *Lohengrin* was the younger Wagner grandson's first operatic pro-

duction on any stage.

In its present Bayreuth guise, *Lohengrin* does not represent a counter-revolution against the abstract modern productions with which Wieland Wagner has sought to revivify the Wagnerian masterpieces. But *Lohengrin* is not a music drama, or *Gesamtkunstwerk*, like *Tristan* and the later works. In its mystical and symbolic aspects—notably the supernatural arrival of *Lohengrin* and the arcane nature of his origin (with its hint of the *Parsifal* legend that came to full expression decades later in the last of Wagner's works)—*Lohengrin* looks forward to the philosophic universality of the mature music dramas. But in many of its main essentials it is still a conventional grand opera, with set pieces and statically conceived passages for chorus and soloists.

This duality of *Lohengrin*—the alternation of new and old techniques—Wolfgang Wagner sought to mirror in his staging. Gone is the realistic tree under which King Henry used to greet his men; but a somewhat dendritic shaft of light suggests the tree without insisting upon the details of its appearance. The courtyard in the second act is laid out according to the usual specifications, and it is possible to identify clearly Elsa's balcony and the steps leading into the minster. But the architectural construction is handled in terms of simple lines and masses, with no commitment to the literal style (or what most productions have taught us to accept as the literal style) or tenth-century churches, castles, and battlements.

Against this middle ground, neither the pure abstraction of the Wieland Wagner second-act *Tristan* (with its bare bench in an infinity of space) nor the frank naturalism of the Metropolitan's *Lohengrin*, Wolfgang Wagner has treated the action in ambivalent fashion, ranging the chorus up like an immobile choral society in the first and third acts, but setting forth the actions of the principal characters with intense and up-to-date realism. The lighting is as superb in its way as Wieland Wagner's, as fluent and living and changing as the musical score itself, and always both psychologically apposite and utterly

practical about clarifying the things one is supposed to see. The colors of the costumes are supremely successful; I noted with special enthusiasm the difference between the brilliant shades in the first act and the dunned drabness of the unhappy finale.

Josef Keilberth, of the Hamburg State Opera, conducted *Lohengrin*—and, later on, the *Ring*. The stupendous Bayreuth orchestra consisted of 130 players hand-picked from the principal opera houses of Germany. (In *Götterdämmerung* there were 160.) The richness and warm fullness of the orchestra's tone, issuing from under the stage, whence even the strongest fortissimos cannot drown out the singers, is an unparalleled experience. In my very first evening at Bayreuth I understood why nobody who has heard the Wagner works at Bayreuth can ever be wholly reconciled to the way they sound in ordinary opera houses.

Mr. Keilberth's interpretation was vital and strong, yet wonderfully considerate of the singers. I did not hear Eleanor Steber's Elsa at the Metropolitan. But in the easy acoustics of Bayreuth she was able to encompass even the climaxes of the score without the sense of strain I have sometimes heard from her in passages that tax her full volume, and Mr. Keilberth enabled her to make prepossessing use of her lovely soft tones in such spots as the opening phrase, *Mein armer Bruder*, and the second-act song from the balcony.

Astrid Varnay, the other Metropolitan member of the cast, sang *Ortrud* with thrilling vehemence, and aroused the international audience to a furor of enthusiasm. To the title role Wolfgang Windgassen, of the Stuttgart Opera, brought the smoothest, best-modulated voice among younger German tenors today; he acted with technical skill and real self-possession and looked reasonably handsome. A baritone from Munich, Hermann Uhde, was a chilling Telramund. His gripping power as a singing actor makes him a somewhat younger version of Hans Hotter (without, however, as grandly monumental a voice). Hans Braun, of



A view of the covered orchestra pit of the Bayreuth Festspielhaus (photo by Lauterwasser)

Munich, gave exceptional character to the part of the *Herald*, but Josef Greindl, of Berlin and lately of the *Metropolitan*, was a rather routine King Henry.

Of the other Bayreuth productions I shall not speak in detail. None was new, and all remained with divers improvements, I am told, much as they were when Ernest Newman and others first wrote of them in *MUSICAL AMERICA* in 1951 and 1952. Of the familiar productions, *Parsifal* remained the most impressive, with its unforgettable procession of the Grail Knights from a remote and mysteriously lighted infinitude of space at the back of the stage, and its avoidance of the usual Flower Maiden clichés. The second act of *Tristan und Isolde* was wonderful, too; never before had I witnessed a night scene on the stage with so complete a sense of the texture of real night—without mere black invisibility.

Several European singers with whose work I had not previously been acquainted made distinctive contributions to the various performances, which were for the most part admirably cast. In the favorable acoustics of Bayreuth, Mr. Windgassen was an admirable Siegfried in the last two Ring dramas. In Siegfried his youthfulness seemed the result of muscles that really were young, and he approached the music with youthful exuberance. In *Goetterdamerung* he made his share in the unhappy course of events consistently convincing. I doubt, however, whether his voice is actually enough of a Heldentenor to sustain the music forcefully in the wider reaches of a house the size of the *Metropolitan*.

Rita Streich, of the Berlin Städtische Opera—a young pupil of both Maria Ivogün and Erna Berger—was an enchanting Forest Bird; later on, in Munich, she was equally delightful as the Italian Singer in Strauss's *Capriccio*. Gustav Neidlinger, of the Stuttgart Opera, was an effective Alberich, Hagen, and Kurwenal, though he was a less striking stage figure than the gifted Mr. Uhde. Performances of surpassing finesse were given by Erich Witte, of the Dresden Opera, as Loge, and Paul Keun, of Munich, as Mime.

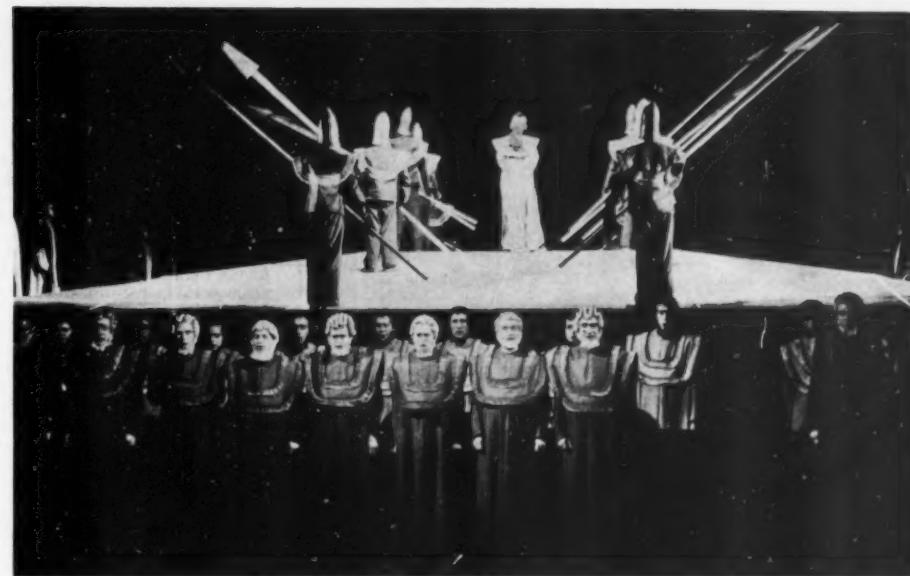
Regina Resnik, of the *Metropolitan*, made her Bayreuth debut as Sieglinde. It was a creditable job, but one felt that most of her German colleagues had penetrated farther beneath the surface of their roles.

Astrid Varnay as Isolde

Miss Mödl and Miss Varnay alternated in both *Parsifal* and *Tristan*. I heard Miss Mödl as Kundry and Miss Varnay as Isolde. Miss Mödl's performance I found winning in its details but wanting in large format. Miss Varnay, on the other hand, sang as I have never heard her sing before. The lofty conception, the long phrases with unfailing breath support, the myriad inflections and colors of the words, the responsiveness to harmonic and orchestral colorations—all these were the components of a performance that placed Miss Varnay indisputably among the leading Wagnerian sopranos of the world. Her eminent position in Europe is not, I think, quite recognized in the United States. She is widely considered, since the retirement of Kirsten Flagstad, the finest of all Brünnhildes and one of the two or three best Isoldes and Kundrys, and the chief opera houses are coming to demand more and more of her time outside her *Metropolitan* commitments.

In one performance of *Tristan*, Miss Varnay was called on to replace Miss Mödl at the end of the first act when the latter suddenly became ill. The American soprano was found taking an evening stroll at the time of the emergency. Although she had sung a performance the previous eve-

(Continued on page 22)



Rudolf Bets

A scene from Carl Orff's *Antigone*, presented in the Munich Festival by the Bavarian State Opera, showing Christel Goltz (upper center), in the title role, surrounded by a Sophoclean chorus of elders

Munich Festival Focused on Operas by Strauss

And Other Composers Associated with the City

Munich

IN ITS fourth year since the war, the Munich Festival has begun to take definitive shape. The first three festivals offered an attractive spread of operatic performances, with celebrated guest singers and conductors sharing the repertory with regular members of the Bavarian State Opera. When Rudolf Hartmann became intendant of the company last September, however, he decided that a month of star-studded opera was not in itself enough to give the Munich Festival a unique format.

This summer, therefore, he began a long-range program designed to establish the Munich enterprise primarily as a Richard Strauss festival; secondarily as a display of the work of other Munich composers; and only incidentally—in whatever time might be left in the schedule—as a showcase for stellar performers in standard roles. Mr. Hartmann feels, wisely, that Wagner should be left mainly to Bayreuth and Mozart to Salzburg and that the three festivals, all of which occur at the same time in late July and August, should overlap in repertoire as little as possible. In the current schedule Mr. Hartmann included *Die Meistersinger* because it was not in this year's Bayreuth list, but he omitted *Der Rosenkavalier* because Salzburg elected to give it.

Five Strauss operas gave focus to the Munich program. *Die Liebe der Danae*, a novelty at Salzburg last summer, was produced in Munich for the first time, with Rudolf Kempe conducting. Mr. Kempe also conducted *Arabella*, in the new investiture it received during the past season. *Capriccio* was newly staged (though not for the first time in Munich), with Robert Heger conducting. A new *Salome*, with Annalies Kupper in the title role and George Sebastian conducting, was also mounted, and *Elektra* was magnificently performed with Christel Goltz as the daemonic heroine and Erich Kleiber as conductor.

Next year's plans call for at least seven Strauss operas, including new productions of *Daphne*, *Die Frau*

ohne Schatten, the second version of *Ariadne auf Naxos*, and reprises of four of the 1953 productions. In due course of time, all the Strauss operas will be presented at the Munich Festival—even the long-forgotten *Güntram* and the almost equally early *Feuersnot* (given in Zurich in June).

Mr. Hartmann's claim to the Strauss operas for his festival does not rest wholly upon the accident that the composer was born in Munich and died in nearby Garmisch-Partenkirchen. In the last years of Strauss's active career Mr. Hartmann worked with him as closely as Otto Erhardt had a generation earlier. The first productions of *Friedenstag*, *Daphne*, *Capriccio*, and *Die Liebe der Danae* were all directed by him, and he was in a position to know Strauss's wishes more completely than any other stage director. In this summer's Munich list, Mr. Hartmann awarded *Salome* and *Elektra* to his gifted colleague Heinz Arnold and retained the three more recent operas himself.

A staple of the Munich repertory is Hans Pfitzner's *Palestrina*, a long and slow-moving but richly beautiful score, which is unlikely ever to gain currency outside Germany—perhaps, indeed, outside its aged composer's home town of Munich. Since the 65-year-old Robert Heger is a peerless interpreter of the music, which he understands as perfectly as Fritz Reiner and Erich Kleiber understand *Elektra* and *Salome*, at least a single performance of *Palestrina* (only one was given this year) is likely to remain a permanent feature of the festival. Carl Orff, the most distinguished Munich composer of the next younger generation, also amply merits regular representation in the festival.

The 1953 program contained both the stark, gripping *Antigone* and the more excitable and more varied triptych called *Trionfi* (*Carmina Burana*, *Carmina Catulli*, and *Il Trionfo d'Aphrodite*). *Trionfi* was given in concert form by the Bavarian Radio Orchestra and Munich Opera soloists (with the light- and high-voiced Nicolai Gedda as guest tenor) in an

unforgettable performance led by Eugen Jochum, who directed the percussive music with as much rhythmic flair as Pierre Monteux or Ernest Ansermet brings to Orff's great source book, Stravinsky's *Le Sacre du Printemps*.

The Munich schedule also included Honegger's *Jeanne d'Arc au Bûcher*, called *Johanna auf dem Scheiterhaufen* and referred to by Americans with deficient German as *Johanna auf die Schallplatten* and other rowdier variants; Gluck's *Orpheus and Euridice*, staged by Wieland Wagner in a darkly vague version antedating his far more successful Bayreuth experiments with bare stage and lighting; a disappointingly trivial new production of Mozart's *Die Hochzeit des Figaro*, with the title role allotted to the veteran Willy Demograf-Fassbaender, who has developed a huge protruding stomach; two guest appearances of a troupe from La Scala in Mozart's *Don Giovanni*, conducted and staged by Herbert von Karajan, who has begun to fancy himself as a stage director, and sung by Carla Martinis, Elisabeth Schwarzkopf, Alda Noni, Leopold Simoneau, Mario Petri (the Don), and Sesto Bruscantini (Leporello); and an appalling ballet evening of two works by the bromidic Munich composer Werner Egk—*Die Chinesische Nachtigall* (new) and *Joan von Zarissa*, with Tatiana Gsovsky's cute and *kitsch* choreography very badly danced. (I am told, whether accurately or not, that one can visit all the German opera houses without finding any ballet any better than this trite, pantomimic, overproduced, underdanced rubbish.)

The operatic standard in Munich, unlike that of the ballet, is exceptionally high. The only second-class performances I encountered were *Figaro* (which at least had the virtue of high-grade individual achievements by the delightful Miss Kupper as the Countess, the gay and pert *Elfi* Frieder Trötschel as *Susanna*, and Hans Hotter as a whispering but dramatically vig-

(Continued on page 29)

Highlights of the News

DOMESTIC:

- ¶ **Aspen Institute** held for fifth year in a row in Colorado mining town, June 29-Aug. 30 (Page 5).
- ¶ Heitor Villa-Lobos and Sir William Walton among conductors in **Hollywood Bowl** series (Page 8).
- ¶ Concert version of *La Bohème*, July 30, is last event in free series at **Robin Hood Dell** (Page 8).
- ¶ Record-breaking crowds attend **Berkshire Festival**, which ended Aug. 16 (Page 8).
- ¶ Death comes in August to **Friedrich Schorr** and **Gaetano Merola** (Page 16).
- ¶ Summer concerts at **Ravinia** and **Grant Park** come to a close on Aug. 16 (Page 17).
- ¶ Fifth-week extension brings opera finale at **Cincinnati Zoo** on Aug. 1 (Page 25).
- ¶ Eighth annual **Brevard Music Festival** held at Transylvania Music Camp, ending Aug. 23 (Page 30).

Jacques Thibaud Dies in Crash

¶ As this issue goes to press word has come that **Jacques Thibaud** was killed in an airplane crash on Sept. 1 in the French Alps. The noted French violinist, who was accompanied by his accompanist and his daughter, also killed, was en route to Indo-China to give recitals for the French troops stationed there.

FOREIGN:

- ¶ Wolfgang Wagner makes bow as stage director with new production of *Lohengrin* at **Bayreuth** (Page 2).
- ¶ Now in its fourth year, the **Munich Festival** focuses its attention on the operas of Richard Strauss (Page 3).
- ¶ Gottfried von Einem's *The Trial* is given first performance at **Salzburg Festival**, Aug. 17 (Page 6).
- ¶ Mattiwilda Dobbs and Dorothy Dow take leading roles in **Glyndebourne Festival** production of *Ariadne auf Naxos* (Page 18).
- ¶ Opera at the Baths of Caracalla and many concerts keep music alive in **Rome** during summer months (page 19).

Steinway Celebration To Present 36 Pianists

Thirty-six pianists, including such well-known artists as Vladimir Horowitz and Guiomar Novaes, will take part in a concert at Carnegie Hall on Oct. 19, in celebration of the centenary of the piano firm of Steinway and Sons. The New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, who will also be one of the pianists, will be heard, and Morton Gould's *Inventions*, for four pianos and orchestra, composed for the occasion, will be given its premiere.

The Steinway company will meet the expenses of the concert, and the artists and orchestra will contribute their services, so that the entire proceeds of the concert may go to the Musicians' Foundation, Inc., and to the Philharmonic-Symphony Society.

Among the pianists to appear will be Jacques Abram, Ellen Ballon, Erno Balogh, Ethel Bartlett and Rae Robertson, Alexander Brailowsky, Robert and Gaby Chasdesus, Abram Chasins, Ania Dorfmann, Rudolf Firkusny, Carl Friedberg, Rudolph Ganz, Sascha Gorodnitzki, Gary Graffman, Leonid Hambro, Skitch Henderson, Constance Keene, Muriel Kerr, Eugene List, Moura Lympany, William Maiselos, Manahem Pressler, Nadia Reisenberg, Franz Rupp, Gyorgy Sandor, Jan Smeterlin, Alexander Uninsky, Beveridge Webster, and the members of the First Piano Quartet—Adam Garner, Edward Edson, Glauco D'Attili, and Frank Mittler.

Minneapolis Orchestra Plans Eastern Tour

MINNEAPOLIS.—For the first time in five years, the Minneapolis Symphony, with Antal Dorati conducting, will make a tour of Eastern states. Starting from LaCrosse, Wis., on Jan. 30, 1954, the orchestra will proceed to Fort Wayne, Detroit, and Toledo, and as far south as Louisville. On its return through Pennsylvania, the orchestra will play in New York, Boston, and Hanover, N. H., reaching Minneapolis on March 2.

Rockefeller Grant To Provide Commissions

LOUISVILLE.—A total of 28 orchestral works and two hour-length operas will be commissioned annually by the Louisville Orchestra, Robert Whitney conductor, as part of its four-year project utilizing the \$400,000 Rockefeller Foundation grant received last April. Conceived and secured by Louisville's Mayor Charles P. Farnsley, the grant will also be used by the orchestra for a program of recordings and special radio broadcasts. The orchestra will continue to be a member of the Louisville Fund, supporting the subscription series.

The composers to whom commissions will be awarded by the orchestra during the next four years will be selected by a special committee that will confer with internationally known musicians and composers. The orchestral and operatic commissions will

be assigned to composers of all nationalities. In addition, ten works will be assigned annually to music-student composers on an award basis.

In its recording program the orchestra will record the commissioned works with the co-operation of Columbia Records, and long-playing disks, to be distributed through the Louisville Philharmonic Society on a distinctive label, will be issued at monthly intervals. Arrangements have been made to sell the disks to orchestra subscribers on a "record of the month" plan. At the end of the four-year period, recording officials have indicated that the Louisville Orchestra should be receiving sufficient income from record sales to maintain its own commissioning program.

Plans are also being developed for weekly broadcasts by the orchestra on Saturday afternoons, when popular-concerts, under the grant, will be offered in Louisville's Columbia Auditorium. Each of the commissioned works will receive four consecutive weekly performances in these programs, with a new work added each week. The first of the hour-long, matinee concerts, which will be carried by the Columbia Broadcasting System, is scheduled for Jan. 2, 1954.

Hurok Signs Hungarian Dancers

S. Hurok, who is presenting the Sadler's Wells Ballet in its current tour of the United States and Canada, has signed Nora Kovacs and Istvan Rab, two Hungarian dancers who left their native country early in June, to a two-year contract providing for performances in New York following their London engagements this month. Miss Kovacs and Mr. Rab, both of whom are 21 years of age, had been awarded highest Communist honors prior to their escape to the American sector of Berlin.

While in Europe, Mr. Hurok also concluded arrangements for this season's initial American tour of the Vienna String Symphony, beginning in January; Roland Petit's Ballet de Paris, which will open in New York in January; and the American debut of Maria Tito, Italian pianist, who will arrive in December. In London, Mr. Hurok signed contracts with Covent Garden for the appearances of Mattiwilda Dobbs, soprano, of Atlanta, Ga., in *The Tales of Hoffman* and *Coq d'Or*. Miss Dobbs will make her first concert tour of the United States next February.

San Francisco Conductors Announced

SAN FRANCISCO.—Six guest conductors have been announced to appear with the San Francisco Symphony during the 1953-54 season, its second since Pierre Monteux resigned as music director. The season will open on Nov. 12, with Leopold Stokowski conducting, and will end the following spring under the baton of Bruno Walter.

Georg Solti, general music and opera director at Frankfurt and director of the Munich State Opera, and Ferenc Fricsay, director of the RIAS Symphony in Berlin, will be heard with the orchestra for the first time. Mr. Solti conducted the Chicago Symphony during the Ravinia Festival this summer and will appear with the San Francisco Opera this fall. Mr. Fricsay has not previously appeared in this country.

Enrique Jorda, conductor of the Capetown (South Africa) Municipal Orchestra, who made his American debut last season leading the San Francisco Symphony, will return for

Rudolf Bing Refuses Berlin Opera Offer

BECAUSE of the three-year renewal of his contract as general manager of the Metropolitan Opera, made last June, Rudolf Bing said he was unable to accept an offer to become director of the Berlin Städtische Oper (Municipal Opera). In discussing the offer, Mr. Bing said he was "very happy with my New York company and glad to be in New York", although he admitted that the new post was "very tempting, because the Berlin Opera has a subsidy of more than \$1,000,000 yearly, which makes the work there much easier than under the sad situation at the Metropolitan, where, from year to year, we must live from donations."

a longer engagement. William Steinberg, conductor of the Pittsburgh Symphony, completes the roster of guest conductors.

Howard Skinner, manager of the orchestra, said the San Francisco Orchestral Association hopes to choose a successor to Mr. Monteux at the end of the coming season.

Among the soloists who will be heard with the orchestra will be Guiomar Novaes, Leon Fleisher, William Kaplan, Artur Rubinstein, Michael Rabin, and Isaac Stern. —MARJORIE FISHER

Mrs. Armsby To Leave San Francisco Posts

SAN FRANCISCO.—Mrs. Leonora Wood Armsby, president and managing director of the San Francisco Symphony Association, has submitted her resignation from both positions, effective with the election of a successor. Mrs. Armsby said she was making the move "at the insistence of my physician and to comply with the fervent wishes of my family".

Erie Orchestra Names New Conductor

ERIE, PENNA.—James Sample, former conductor of the Portland (Ore.) Symphony, has been named conductor and musical director of the Erie Philharmonic, succeeding Fritz Mahler, who has accepted a similar post with the Hartford (Conn.) Symphony. Mr. Sample has been conductor of the Portland orchestra for the past four years and has also conducted in Los Angeles for the same length of time. The Erie Philharmonic has also announced the appointment of Ward Glenn as its new business manager, replacing Roger Hall. Mr. Glenn was the former public relations director for radio station WIRE in Indianapolis.

Vienna Opera Signs German Singers

VIENNA.—Singers engaged by the Vienna State Opera for next season are the sopranos Elisabeth Grümmer and Martha Mödl and the tenors Wolfgang Windgassen and Hans Hopf, all from Germany. Meinhard Zallinger has resigned his post as manager of the Vienna Volksoper to become musical director of the Komische Oper in Berlin.

Johnnie Evans Marriage Announced

Johnnie Evans, manager of the New York recital department of Columbia Artists Management, was married to Jean Emery on Aug. 22. The bride is associated with the editorial department of *MUSICAL AMERICA*.

Vol. LXXIII, No. 11

September, 1953

(The contents of *MUSICAL AMERICA* are indexed in *The Readers' Guide to Periodical Literature*, and are also available in Microfilm)

MUSICAL AMERICA Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January and April, by the *Musical America Corporation* at 54 N. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1949. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright 1953 by the *Musical America Corporation*.

\$5.00 per year

Single Copy, 30 Cents

ASPEN

Fifth annual festival held

in Rocky Mountains mining town

By QUAINTE EATON

Aspen

THE fifth Aspen Festival, held in this mining town high in the Rocky Mountains, opened on June 29 and extended for nine weeks of concerts, lectures, master classes, and private instruction for the 250 students in the Aspen Institute of Music.

The festival pattern was much the same as in the past four years, with Joseph Rosenstock as musical director and program planner. Again the programs were designed with a two-fold purpose—to strike a balance between the old and new, and to serve as a showcase for the talents of the 32 members of the institute faculty, each of whom appeared at least three times as a soloist or member of a small ensemble. Mr. Rosenstock has unearthed each year a supply of compositions for unusual combinations of voices and instruments. From the sampling heard this year, it might seem that this vein is growing rather thin. Perhaps a new formula is in order.

One encouraging sign was the increase in the size of the audiences in the huge Saarinen tent, which was comfortably filled for all but one of the concerts that I attended during a five-week stay. Walter P. Paepcke, president, and Richard P. Leach, vice-president of the institute, modestly attributed a percentage of this increase to the additional students, but it was evident that a larger proportion of townspeople and tourists also found the concerts alluring.

The physical problem of housing more than 1,000 visitors, plus the financial problem of making ends meet, even with the substantial contributions of friends and institutions, still plague Mr. Paepcke and his associates, however, and as yet no satisfactory solution can be found. Such a quality product as the Aspen Festival inevitably brings deficits.

Town's New Buildings

The town itself grows more attractive each summer, as new buildings are raised and old, unsightly ones are torn down.

One new structure back of the tent has been completed—an octagon hall to accommodate forums and the business discussions that were a new feature this year.

Business men from many fields were invited to participate and to become "indoctrinated"

with the cultural and humanistic ideas that motivate the festival. A second building, also behind the tent, will eventually house an art exhibit. Both were designed by Herbert Bayer, a resident artist.

The Aspen atmosphere retails its own individual blend, compounded of intense activity on the part of the "musicianers" and "speechmakers", earnest acceptance if not complete understanding by the townsfolk (who now make a comfortable living out of the presence of the institute), and a not always tolerant acknowledgment of this chunk of culture set down in its midst by an unregenerate section of the original population and by the "sportsmen". The last care only for

hunting, fishing and fast sport cars.

The three elements are coming closer together each year, it is pleasant to see. A dispute over a conflict in dates between a new rodeo and festival concerts at the end of the season was settled amicably with the decision to give a night rodeo, which all festival participants joyously attended. I doubt that the sportsmen reciprocated by attending concerts, however.

For the musicians, Aspen is still a kind of paradise, if one in which they work themselves to a frazzle. Victor Babin, who is head of the school and plays an occasional two-piano piece with his wife, Vitya Vronsky, or joins other colleagues in chamber works, expressed it like this: "At home we practice, work on repertoire, and meet a few friends. On concert tours we meet our audiences—the bankers, the merchants, the women's-club members. But here we meet and live with our colleagues. This is a good life for a musician—to be among musicians."

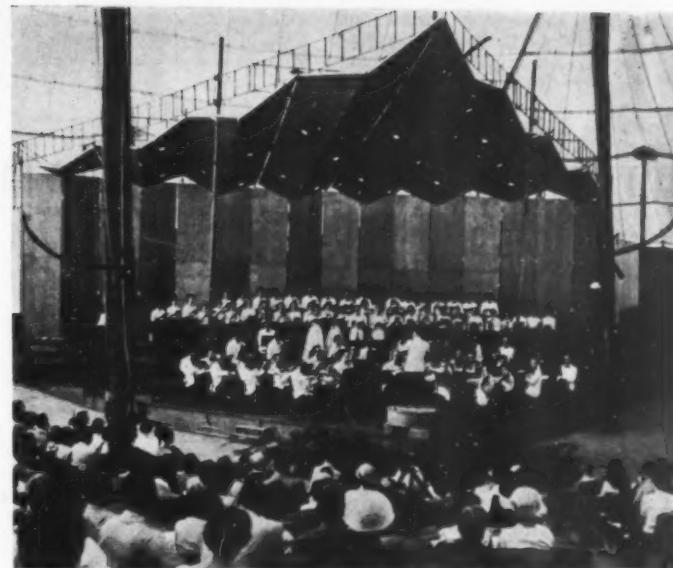
Orchestra and Chorus Formed

Of special interest at Aspen this summer was the formation of a 45-member professional orchestra and a fifty-member chorus. The latter was composed of vocal students and others who were competent singers. The two groups' largest undertaking was the Mozart Requiem, given first on July 19 and later repeated. A concert version of Rossini's opera *La Cenerentola* had been planned, but a last minute change substituted Handel's *Rodelinda*, which I did not hear. The Requiem was a fine achievement, and I suspect that the second performance smoothed out the very few roughnesses in the choral attacks. The orchestra played superbly under Mr. Rosenstock, whose forte is Mozart. All of the vocal faculty except Martial Singher took part as soloists—Phyllis Curtin, who was soprano in residence for the first time this year, and Herta Glaz, Leslie Chabay, and Mack Harrell, familiar artists to Aspen.

Several new faculty members made a deep impression on their colleagues and audiences. Claudio Arrau played Beethoven's Sonata in C minor, Op. 111, for his debut, and followed it up a few days later with exquisite performances of Debussy's *Images*, Books I and II.

William Primrose, with his impeccable artistry and cultivated personality, fitted into the Aspen scheme perfectly. He made his debut in the first concert, playing Brahms's Sonata in F minor, Op. 120, No. 1, with Brooks Smith at the piano. Let it be said here that Mr. Smith, a stalwart of the festival for three years, is probably the one unexpedable person there. He accompanied all the vocalists and instrumentalists, learned new repertoire like magic, and never failed to give artistic satisfaction.

The New Music String Quartet proved to be a pillar of strength. Together they played music by Ravel, Dvorak, Wolf, Verdi, Brahms, Chausson, Schubert, and Thomson. As in



Patrick Henry

One of two performances of Mozart's Requiem, given this summer at Aspen. Joseph Rosenstock conducted, and the soloists were Phyllis Curtin, Herta Glaz, Leslie Chabay, and Mack Harrell

dividuals—the quartet is made up of Broadus Erle, Matthew Raimondi, Walter Trampler, and Claus Adam—they headed their respective sections of the orchestra, and they participated occasionally in chamber music of more-than-quartet size.

The other new member of the faculty was Joseph Eger, horn player from Los Angeles. In his first appearance, in Brahms's Horn Trio, he earned the highest admiration for his marvelous command of breath in Aspen's formidable altitude, as well as for his immaculate phrasing and mellow tone.

Miss Curtin had several chances to distinguish herself aside from her appearance in the Requiem. Of the two long works I heard her sing, I liked better Hindemith's *Die Serenade*. Although it did not give her the best opportunity to show her pure, sustained lyric vocalism, the work required disciplined emotion and a tempered musicianship, both of which she showed. The soprano was not yet emotionally ready for Schumann's *Frauenliebe und Leben*, the other long cycle I heard.

It is impossible to list, much less comment on, all the performances—each of the twelve concerts I heard offered three or four works. Only a few sounded indifferent; most were fine; and I will mention those that seemed the peaks of achievement. These included Mr. Eger's Brahms; an ineffable performance of Mozart's *Sinfonia Concertante* by Szymon Goldberg and Mr. Primrose with the orchestra; Mozart's Clarinet Concerto, with Reginald Kell's incomparable artistry informing every measure; and Mr. Primrose's superb handling of Britten's *Lachrymae* and Rainer's *Sonata*, two difficult, even dangerous works.

Among the noteworthy vocal performances were those of Leslie Chabay, at his sensitive best in a group of songs to texts of Goethe composed by Wolf, Schubert, and Beethoven. The tenor's profound sincerity and artless art came strongly to the fore in Janacek's *Diary of a Missing Man*. Although the cycle seemed too long—22 sections, mostly for tenor solo, with occasional assistance from a contralto—and the translation by Paul Aaron is extremely awkward and embarrassing, the work had tremendous elemental force and a gripping emotional tension. The songs tell the story of a peasant boy's seduction by a gypsy girl, his struggle with his conscience, and his eventual disappearance from his home.

With his customary dependability, Mack Harrell sang well in his every

appearance, but he was especially impressive in an aria from Norman Dello Joio's *The Triumph of Joan*. The composer, spending the summer in Aspen without being connected with the institute, scored the aria for orchestra especially for this performance. It concerns the tortured soul of the Bishop of Beauvais, who is about to conduct the trial of Joan, and the music is in alternate striations of declamation above a low accompaniment, and outbursts of furious sound. Mr. Harrell sang its tremendous fortés with unremitting power. At the other extreme of mood, Poulenc's *Chansons Gaillard*s found in the baritone an interpreter to match their joiality.

Herta Glaz sang masterfully the ten songs of Julia Perry's *Stabat Mater*, but only her performance made the thin, dissonant, and dismal music palatable. A superior vehicle for the mezzo-soprano was Debussy's *Chansons de Bilitis*.

Martial Singher's polished art was most successfully revealed in a group of anonymous French songs. Two songs of the Maquis were rather commonplace, and far more compelling were Milhaud's *Popular Hebrew Songs*, which the baritone sang with conviction and warmth. The composer, incidentally, spent the last few weeks at Aspen.

If recollection is accurate, American works made up a larger part of the programs than before. Besides Dello Joio and Miss Perry, American composers represented were Bernard Rogers, Arthur Berger, Walter Piston, Roy Harris, Alexei Haieff, Victor Babin, Charles Jones, and Virgil Thomson. Jones's *Epiphany*, presented by Madeleine Milhaud, Roman Totenberg, Reginald Kell, Wesley Lindskoog, and Brooks Smith, was given its first performance.

Rarely played non-American works, which have added interest to Aspen programs in the past, lagged behind in worth this year. Casella's *Serenade*, for clarinet, bassoon, trumpet, violin, and cello, and Ernst Krenek's *Symphonic Music for Nine Instruments*, conducted by the composer, made one wonder why it was necessary to hear them at this date, they were so arid and trivial.

Mr. Goldberg played a conata by Reizenstein, a pupil of Hindemith, which deserves mention chiefly because of the difficulties it imposes on the violinist. Needless to say, this accomplished performer gave the work a dazzling presentation. There were dozens of other delightful performances.

(Continued on page 28)

OPERA BASED ON KAFKA NOVEL GIVEN PREMIERE AT SALZBURG

Einem's *The Trial* re-creates

the nightmarish world of Josef K

By MAX GRAF

Salzburg

THE world premiere of Gottfried von Einem's new opera *Der Prozess* (The Trial), on Aug. 17 midway in the 1953 Salzburg Festival, attracted music critics from all parts of the world.

Many famous conductors, composers, and artists could be seen in the splendid crowd that turned out—proof enough that the talented composer of *Danton's Death* is being reckoned with as meaningful artist of our times.

The immense interest was well deserved. This new work, to be produced by the New York City Opera on Oct. 22, has action and tension. It is really "new" in more than one way and has great theatrical qualities. About Einem's work one can repeat the enthusiastic verdict of the French critic Sarcey: "C'est du théâtre!"

Einem's choice of the libretto alone shows his theatrical instinct. The nine scenes are taken from Franz Kafka's novel of the same title. Boris Blacher and Heinz von Cramer, who wrote the libretto, left the dialogues unchanged, retaining the tense atmosphere that prevails throughout the novel.

The Trial is covered by dark clouds. In its background hangs fearfully a mysterious power, an unnamed court that speaks its meaningful verdict. No one knows what crime Josef K.—the book's protagonist—committed, but while nobody openly declares his guilt the judges, the witnesses, the officials, the tormentors, and the executioners are present. The "justice" is the great and nameless power beyond and over life, that nebulous other world, where final judgment is spoken. On this side of life anxiety is met by the feeling of guilt—and through this world of nightmarish torments K. wanders, not knowing which demonic forces persecute him and for what reason. The nine scenes are filled with gripping, partly realistic, partly fantastic experiences, which foresee the "age of anxiety" in a frightening and grotesque manner.

Real Theatre-Fantasy

Einem's musical fantasy—call it a real theatre-fantasy—makes Kafka's poetic world vivid; each scene is formed by its own concentrated musical material. Rhythmically expressive, the material suggests a musical world of thoughts in constant stream. Mostly written in allegro tempo, the work contains but a few adagio passages. Hammering chords, pizzicato basses, pounding motifs, whiplashing that seems to come directly from Stravinsky, and sharp pointed themes are the essential characteristics of the music. Manifold forms and musical moods of differing color exist: simple dialogue, fantastic night

pictures, scherzo-interludes, and beautiful lyric passages.

The performance under the baton of Karl Böhm had strength and vigor. Oscar Fritz Schuh's staging built all of the 22 roles, large and small, into interesting characters, fullblooded persons whose existence one followed with growing fears. Caspar Neher's settings realized Kafka's nightmare. In the main role Max Lorenz surprised by his eminent acting, his personality and endurance; moreover he displayed a naturalistic temper one had not suspected to find in a Wagnerian tenor. The three leading female roles were all sung by Lisa della Casa, each sharply profiled and pointedly portrayed. Ludwig Hofmann, Laszlo Szemere, Alfred Poell, Peter Klein, Walter Berry, Alois Pernersdorfer, Oskar Czerwenka, Erich Majkut, Endre Koreh, and Polly Batic were the other singers in the first-class ensemble.

This year's festival started on July 26, as always with a performance of *Everyman*, as translated from the old English and arranged for the modern stage by Hugo von Hofmannsthal. The marble cathedral built by the Italian architect Solari for an ostentatious archbishop, serves as background, in front of which the medieval mystery play unfolds. The story of the rich man's death has become an institution of the festival. Since the time when it was first staged here by Max Reinhardt, it has grown in inner intensity, aided by the surrounding centuries-old churches, fountains and guild houses, and by the bells and chimes, voices and echoes that sound and echo from near and far.

Thus the stage was set for one of the sensations of the festival: the presentation of Mozart's *Don Giovanni* in the old Rocky Riding School of the archbishops. This production changed the character of the *drama giocoso* into that of a mystery play. The wide and open arena, with the background of a huge precipitous rock, surrounded by green forests and dark sky, is of solemn and festive character and does not allow for any comic mood. As with the medieval ecclesiastic stage that was erected in front of churches, a single overall set had to be created. It started on the left side with the weighty palazzo of the Commendatore, accessible by a steep flight of stairs. Next to it was placed the inn, into which Elvira was carried on a sedan chair. In the center stood a church with ivy-clad tombstones and a high belfry. Towards the right, the Don's palace was indicated by a loggia with a baroque fountain. In this immense area, which served Reinhardt some years ago for his staging of Goethe's *Faust*, *Don Giovanni's* colorful scenes—starting and ending with death—gained the character of a Shakes-

pearean drama. Between the aspects of death the fruits of life are embedded—passionate, noble and aristocratic, rough and uncouth, gay and sad, adventuresome and jesting.

My son, Herbert Graf, had to solve the problem of staging the drama in this unusual setting. To avoid any scenic meagreness, such as could have been created in the first-act finale sung by seven persons, he had masses of people stream on the scene from all directions; in the same way, the work's finale was enriched by the appearance of furies hovering over the precipice.

Don Giovanni as a "Mystery"

But more than scenic changes had to be expected from this newly conceived mystery play about a frivolous seducer (one is tempted to call it Mozart's *Rake's Progress*). Mozart wrote his operas for great singers and, luckily, the Salzburg performance had a young Don with the dark features of a daring conqueror who walks across the stage like a bold pirate: Cesare Siepi. His beautiful warm voice encompassed the natural parlano style and the brilliant fire for the Champagne aria. Elisabeth Schwarzkopf was the perfect Donna Elvira, and Elisabeth Grümmer's Donna Anna sounded likewise excellent; Erna Berger's Zerlina seemed a bit too clumsy and without freshness, though her arias were well sung. With Anton Dermota as Ottavio, Otto Edelmann as Leporello, and Raffaele Arie as the Commendatore, a most distinguished cast had been assembled. Wilhelm Furtwängler led the orchestra in a performance of symphonic magnitude.

I recalled the words Constant Lambert wrote—"Mozart's operas are not symbolic ways but an exact reproduction of the society of his time"—when I attended *Le Nozze di Figaro*, also conducted by Mr. Furtwängler. He underlined the infinitely subtle psychological comments of this wonderful comedy. The cast again was outstanding: Paul Schöffler, a noble and superior Count; Miss Schwarzkopf, a grand lady as the Countess; Irmgard Seefried, an ingenuous and charming Susanna; and Erich Kunz; a somewhat bombastic Figaro.

Cosi fan tutte was given as an open-air performance in the courtyard of the bishop's palace and had to be moved on rainy nights into the Carabinieri-Hall inside the building, where Italian operas were presented regularly in the seventeenth century. This work, bidding a last farewell to the buffo style, had its famous Viennese cast, with Miss Seefried as Fiordiligi, Dagmar Hermann as Dorabella, Mr. Dermota as Ferrando, Mr. Schöffler and Mr. Kunz. The role of Despina was sung by the Munich soprano Lisa Otto, who replaced Austrian charm with a somewhat rough Bavarian humor. The clever stage setting by Mr. Schuh was handled in a light-ironic marionette manner, and Mr. Böhm conducted with graceful precision.

The fourth opera produced was Richard Strauss's *Der Rosenkavalier*. Once, when visiting him in Garmisch-Partenkirchen, I compared his Rosenkavalier to *Le Nozze di Figaro*, and his *Die Frau ohne*

Schatten to *The Magic Flute*. He felt honored, paused for a moment, and then replied: "Well, then I have only to compose my Requiem." *Der Rosenkavalier* is the most Mozart-like work Strauss created, though it is not free of Wagnerian influences. Under Clemens Krauss's direction the heavy Wagnerian style overshadowed the whimsical fragrance of the work. Thus the performance suffered considerably. Far from being a Falstaffian bass-buffo, as visualized by Hofmannsthal, Kurt Böhme sang and acted well as Ochs, but the humor was missing. The three female roles were sung by Maria Reining (Marcellina), Hilde Gueden (Sophie) and Lisa della Casa (Octavian).

A report on the festival would be incomplete without mentioning the eight concerts given by the Vienna Philharmonic, the recitals by Wilhelm Backhaus and Yehudi Menuhin, the three Mozart matinées in the Mozarteum, the evening serenades, six concerts of chamber music, a special Hugo Wolf memorial concert (by Mr. Furtwängler and Miss Schwarzkopf), and six concerts in the cathedral.

The symphonic concerts were led by Victor de Sabata, Guido Cantelli, Edwin Fischer, Bruno Walter, Mr. Böhm, Igor Markevitch, and Mr. Furtwängler—and each and every one of them was feted accordingly.

The promising news that Dimitri Mitropoulos will conduct next year in Salzburg, thereby enriching the cast of outstanding artists, also guarantees that modern music again will have its deserving status in Mozart's town.

Three Conduct NBC Summer Symphony

Three conductors shared the NBC Summer Symphony podium during August. Robert Lawrence made his debut appearance with the orchestra on the 2nd. His program consisted of the Overture to Berlioz' *Beatrice and Benedict*; Mozart's *Symphony No. 39*, in E flat; Ravel's *Mother Goose Suite*; and the Overture to Offenbach's *La Belle Hélène*.

Frank Miller, first cellist, exchanged his instrument for a baton on the 9th, offering his own *Borodin Fantasy* for Viola and Orchestra in its first radio performance, with Carleton Cooley as soloist. He also conducted the Overture to Wagner's *The Flying Dutchman* and Mendelssohn's *Scottish Symphony*.

Wilfrid Pelletier was in charge of the broadcast concerts on the 16th and 23rd. In the former he programmed the Berlioz *Symphonie Fantastique* and Ibert's *Escalades*. In the latter he conducted the American premiere of a symphonic poem entitled *Guernica* by the young Canadian composer Clermont Pepin. Sinigaglia's Overture to *La Baruffe Chiozzotte*, Roussel's *Le Festin de l'Araignée* and Ibert's *Divertissement* completed the list.

There was no live broadcast on the 30th. Instead, the time was given over to a preview of new recordings by the regular NBC Symphony, conducted by Arturo Toscanini.

Schir

Dur
tor
oc
of
the
dial
ol
fini
he
Mu
icas
la
mat
ra
am
se
pos
the
pr
grave
honer
terity
be sev
still d
For
Harm
wrote
is infi
symp
abridg
use,"
sical
a deal
hyper
The e
sent a
hyper
opho
Mon
even
ers th
about
turies.
Spho

I
never
Beeth
musi
much
fourth
to me
and i
Ode
now
as Be
I find
wha
in est
sense

Tch
surpri
paroi
Brah
guage
one o

I p
scoun
b
self-i
a gen
him,

MEPHISTO'S



MUSINGS

Schimpflexikon

During the hot months your editor occasionally lets me read some of the new books, particularly the diabolical ones, and I have just finished a sizzler called *Lexicon of Musical Invective*, edited by Nicolas Slonimsky (New York: Columbia-Ross \$6.) Mr. Slonimsky has amassed a truly horrendous arsenal of critical assault upon composers from Beethoven's time to the present. Many an ancient music critic must be turning in his grave with embarrassment over boners in judgement which posterity has decreed, and there must be several red faces among writers still doing their daily stint.

For example, a writer for the *Harmonicon* (London, 1829) wrote of the *Eroica* Symphony: "It is infinitely too lengthy . . . If this symphony is not by some means abridged, it will soon fall into disuse." Of Chopin the London *Musical World* (1841) said: "he is a dealer in the most absurd and hyperbolical extravagances . . . The entire works of Chopin present a motley surface of ranting hyperbole and excruciating cacophony."

More amusing however, and even more ironic is what composers themselves have had to say about each other over the centuries. Here for instance, is Louis Spohr on the subject of Beethoven:

I confess freely that I could never get any enjoyment out of Beethoven's last works. Yes, I must include among them even the much-admired Ninth Symphony, the fourth movement of which seems to me so ugly, in such bad taste, and in the conception of Schiller's Ode so cheap that I cannot even now understand how such a genius as Beethoven could write it down. I find in it another corroboration of what I had noticed already in Vienna, that Beethoven was deficient in esthetic imagery and lacked the sense of beauty.

Tchaikovsky, in common with a surprising number of his contemporaries, had a low opinion of Brahms. Thus the unbridled language of his diary in reference to one of the immortal Three B's:

I played over the music of that scoundrel Brahms. What a giftless b----! It annoys me that this self-inflated mediocrities is hailed as a genius. Why, in comparison with him, Raff is a giant, not to speak

of Rubinstein, who is after all a live and important human being, while Brahms is chaotic and absolutely empty dried-up stuff.

Saint-Saëns, an opinionated and cranky genius if ever there was one, had this to say of a contemporary:

The *Prélude à l'Après-midi d'un faune* has pretty sonority, but one does not find in it the least musical idea, properly speaking; it resembles a piece of music as the palette used by an artist in his work resembles a picture. Debussy did not create a style; he cultivated an absence of style, logic, and common sense.

Cesar Cui, who did not produce too much memorable music himself, was nevertheless a tart critic of the compositions of his betters. Of Tchaikovsky, he said:

There are people who constantly complain about their fate, and tell with especial fervor all about their maladies. In his music, Mr. Tchaikovsky also complains about his fate and talks about his maladies. The Overture to his opera *Eugene Onegin* begins with a whimper. . . . The whimpers continue in the form of a duet. . . . Lensky's aria in the duel scene is pitiful diatonic whining. . . . The duet itself produces a comical impression because of the ridiculous position of the opponents. . . . As an opera, *Eugene Onegin* is stillborn and absolutely incompetent.

As for his feelings about Rachmaninoff:

If there were a conservatory in Hell, and if one of its talented students was to compose a symphony based on the story of the Seven Plagues of Egypt, and if he had written one similar to Rachmaninoff's, he would have brilliantly accomplished his task.

Wagner, of course, came in for more than his share of hysterical invective from contemporaries. Hector Berlioz, of all people, said, "Wagner evidently is mad." Rimsky-Korsakoff wrote in a letter:

I have been ardently reading the score of *Siegfried*. As always, after a long interval, Wagner's music repelled me. I am outraged by his various aural aberrations which surpass the limit of the harmonically feasible. Cacophony and nonsense are scattered in *Siegfried* all over the score. What terrible harm Wagner did by interspersing his pages of genius with harmonic and modulatory outrages to which both young and old are gradually becoming accustomed and which have pro- created d'Indy and Richard Strauss!

Note well the reference to Richard Strauss for Strauss himself had this to say about *Siegfried* in 1879:

Siegfried was abominable. Not a trace of coherent melodies. It would kill a cat and would turn rocks into scrambled eggs from fear of these hideous discords. My ears buzzed from these abortions of chords, if one can still call them such. The opening of the third act made enough noise to split the ears. The whole crap could be reduced to 100 measures, for it is always the same thing, and always equally tedious.

Strauss, however, had the good fortune to live long enough to repudiate this unfortunate outburst. Some years later, in a letter to a friend, his conscience bade him say:

I wonder whether these silly tomfooleries of a callow school boy of which I delivered myself to friend Thulie could not be swept aside in the future? I still believe that the seven performances of *Parsifal* which I lately conducted in Bayreuth have earned me perpetual absolution for these idiotic youthful transgressions.

These and many other of Mr. Slonimsky's selections prove that creative artists can be just as blindly reactionary and undiscerning as anyone else, and sometimes even more vituperative. A delightful appendix to the book is an alphabetical index to deprecatory words and phrases which the editor calls an *Invecticon*. It ranges all the way from *Agonizing Colic* and *Aural Aberrations* to *Yowl of Pain and Feeding time at the Zoo*.

I recommend this *Schimpflexikon* to all who are prone to jump to conclusions about new music and particularly to those who insist upon measuring the present and the future with the yardstick of the past.

Button, Button

The following idyl from behind the Iron Curtain probably should go to your audio department as an inspiration and solace to those record manufacturers who turn out occasional duds of their own. However, it proves that the spirit of free enterprise is far from dead in Communist Estonia.

It was discovered that a certain Arnold Mendes, who runs government store No. 26 in Johvi, Estonia, had bought up all available political phonograph records in

the country — speeches by Lenin, Stalin and lesser Red rulers. His fanatic devotion to collecting the dreary propaganda disks reached such a peak that he sent to Lenin- grad for more. The government officials, at first delighted to see the former drug-on-the-market moving from the shelves, then found that Mendes had improvised a factory in his basement where he melted down the records and manufactured buttons out of them. He had no trouble unloading the buttons to an eager public which had been unable to buy such a necessary article on the open market for many months. His "industry" had been winked at by minor government officials who were grateful to get the scarce produce themselves.

However, a crusading *Rahva Hall* correspondent revealed the "conspiracy", and Mendes was arrested and put in jail on charges of having "embezzled" 384,708 rubles. This amount—a fortune in a land where 500 rubles monthly is a normal salary—was the sum that Mendes had realized from the illegal sale, and which the Communist government decreed had been stolen from the state.

Hot Weather Notes

The Milwaukee School Board lately noted that it was missing a drum part in an edition of Sibelius' *Finlandia* in its music library. An order for the part was sent to the publisher and in due time it arrived carefully packaged and billed at 40c. The part consisted of a single page bearing the title of the composition and in the center the single word—TACET.

* * *

In the interest of authenticity (and good publicity, I might add) Henry Mazer, conductor of the Wheeling (W. Va.) Symphony last season set up a tape recorder on the banks of the Ohio River to catch the whistle blasts of the old paddle-wheeler, Charles Dorrance, to incorporate in the score of the Wheeling Bridge Polka for performance at the orchestra's Music Under the Stars series at Oglebay Park. The steamboat's enthusiastic performance for its recording debut gave Wheelingites something of a fright, since they naturally assumed she was either awash or afire to kick up such a fuss, but conductor Mazer captured a fine, realistic sound-effect to add to his instrumentation.

"There is a story in The Wheeling Bridge Polka too," says the *Wheeling News-Register*, "and how it turned up in 1953, the era marked by the erection of a new Wheeling bridge, a century after it was written for the opening of the rebuilt suspension bridge in 1852. It was discovered in the back of the frame of an old print of Wheeling which Mrs. Thomas M. Bloch purchased in New York to add to a collection of similar prints. It was written by a composer named John Sickeisen of whom little can be learned at this date. Mr. Mazer has had the work orchestrated."

Mephisto



Villa-Lobos and Walton Conduct Programs of Own Works in Hollywood Bowl Series

By ALBERT GOLDBERG

Los Angeles

TWO noted contemporary composers conducting the Los Angeles Philharmonic in programs of their own compositions enlivened the final weeks of the Hollywood Bowl season. Heitor Villa-Lobos was the first, on July 28, directing his *Bachianas Brasileiras* No. 8; *Concerto No. 4 for Piano and Orchestra*, with Bernardo Segall as soloist; an episode from the ballet *O Papagaio do Moleque* (The Youngster's Kite); and three *Dansas Africanas*. Of this assembly of entirely unfamiliar music only the *Bachianas Brasileiras* seemed to be in the composer's best vein, or at least in the style for which he is most widely known. The other compositions impressed as being poorly organized, thick in texture, and uniformly too protracted for their content. Mr. Segall played the concerto in a competent but highly percussive style, and the composer's conducting was not of a type to lessen the problems of an orchestra confronted with so much difficult new music.

Sir William Walton made the only appearance of his American visit on Aug. 13, conducting a program of his music that consisted of the new *Orb and Sceptre Coronation March*; the *Sinfonia Concertante* for Orchestra with Pianoforte, with Shibley Boyes as soloist; the suite from *Façade*; and the oratorio *Belshazzar's Feast*, with the choral parts sung by the Roger Wagner Chorale. The last, of course, was the most impressive part of the program, for the chorus had been trained to a remarkable degree of precision and accuracy, and it achieved quite extraordinary clarity of enunciation so that the full dramatic impact of the work carried to the audience. Sir William's conducting was a little on the lackadaisical side, but the orchestra played well throughout, and Miss Boyes offered a solid and well-integrated account of the piano part of the *Sinfonia Concertante*. Stephen Kemalyan sang the baritone solo in the oratorio with admirable vocal resource and strong dramatic effect.

All-Verdi Program

An all-Verdi night on July 30 was conducted by Gaetano Merola and offered excerpts from *Nabucco*, *Don Carlo*, *Ernani*, *Otello*, *Un Ballo in Maschera*, and *La Forza del Destino*. With the exception of Robert Weede's always exciting singing the solo contributions of Ellen Faull, Eugene Conley, and Jan Gbur all tended to routine competence rather than distinction.

Young California musicians who had won important awards in various competitions were the soloists in the concert of Aug. 4. John Barnett, the Bowl's new musical director, provided highly sympathetic accompanying and gave a first performance to the soundly written *Overture 1953*, which the Hollywood Bowl Association had commissioned from Paul Cooper, a young resident composer. Georgia Laster's singing was notable for its depth of feeling and well-controlled mastery of vocal technique in a variety of arias and songs. Stanley Plummer played the Brahms Violin Concerto in a thoroughly mature and meaningful manner, with fine musical taste and practically impeccable mechanical mastery. John Browning was heard in Rachmaninoff's *Rhapsody on a Theme by Paganini*, revealing a



Camilla Wicks, who appeared as soloist at Hollywood Bowl on Aug. 18, here finds a delighted audience of one in the person of her daughter, Angela

keyboard skill of virtuoso proportions and a strongly individual approach to the music.

Some of the finest orchestral playing of the season was heard in Erich Leinsdorf's first concert, on Aug. 6, when he conducted the *Overture to Mozart's The Abduction from the Seraglio* and *Symphony No. 39*, in E flat, and the *Suite No. 2* from Ravel's *Daphnis and Chloe*. Carol Brice was the soloist in warmly felt interpretation of Mahler's *Songs of a Wayfarer*, and in two arias: *When I am laid in earth*, from Purcell's *Dido and Aeneas*, and *O mio Fernando*, from *La Favorita*. In the latter aria she encountered some vocal difficulties.

Mr. Leinsdorf's second concert, on Aug. 11, brought forth strongly personalized readings of Mendelssohn's *A Midsummer Night's Dream Overture* and Schubert's C major *Symphony*. The soloist was Jorge Bolet, whose local debut in Prokofieff's *Piano Concerto No. 2*, in G minor, Op. 16, created a deep impression by reason of its virtuosic brilliance and well-conceived projection.

William Steinberg conducted an all-Russian program on Aug. 18, in which the orchestral numbers, Rimsky-Korsakoff's *Russian Easter Overture* and Borodin's *Second Symphony*, were played with splendid incisiveness and lavish applications of orchestral color. Camilla Wicks brought graceful phrasing, a small but nicely varied tone, and thorough technical competence to her performance of the Tchaikovsky *Violin Concerto*.

Mr. Steinberg's second concert, on Aug. 20, was devoted to Mahler and Wagner, with the former's *Song of the Earth* occupying the first half of the concert. Unfortunately, despite the conductor's loving care, Mahler's beautiful work did not prove to be too adaptable to open-air performance, for many of the delicate nuances were lost, and the emotional force tended to dissipate in the wide open spaces. Jennie Tourel sang the *Farewell* with beautiful artistry, though some of the earlier episodes found the music too low for her, and, like the tenor soloist, David Poleri, she could not always surmount the orchestral competition. The second half of the concert brought rousing performances of the *Overture to The Flying Dutchman*, Siegfried's *Rhine Journey* from *Götterdämmerung*, and the *Prelude to Die Meistersinger*.

The Saturday night popular concerts in Hollywood Bowl have gener-

ally been better attended than the symphony programs. During the last period they consisted of a concert conducted by Arthur Fiedler, with Morley and Gearhart, duo-pianists, Aug. 1; a Cole Porter concert, Aug. 8, conducted by Pembroke Davenport, with Joan Weldon, Lucille Norman, Charles Davis, and Stephen Kemalyan as soloists, assisted by the Hollywood Bowl Chorale, Jaye Rubanoff, director; a Liberace night, with the pianist's brother, George, conducting, Aug. 15; and the annual Gershwin concert, Aug. 22, with Johnny Green conducting and Andre Previn the piano soloist.

The idyllic open-air Greek Theatre under the management of James A. Doolittle, has enjoyed a successful summer of balletic and operatic ventures. The New York City Ballet made its first appearances here in a four-week season, from July 6 through Aug. 1. Though there were six performances a week the program was the same for an entire week, a not entirely satisfactory scheme and one that limited the group's repertoire unnecessarily. The dancing was unfailingly brilliant.

The Fujiwara Opera Company, of Tokyo, took part in the Greek Theatre's production of *Madama Butterfly*, giving eight performances, Aug. 5 through 15. Native roles were allotted to the visitors, who sang in Japanese, and the other roles were

sung by Americans, who sang in Italian, making for a linguistic mixup little short of ridiculous. Michiko Sunahara sang the title role with a pleasant but exceedingly small voice, and enacted the role with unexpected sophistication. The other Japanese roles were portrayed with unusual realism, but the voices were scarcely of suitable operatic caliber. Dean Smith was the Pinkerton and Francis Barnes the Sharpless, neither especially noteworthy from the vocal standpoint. Tadashi Mori conducted competently.

The Howard Dietz English version of *La Bohème* was the Greek Theatre's final operatic offering of the season, with six performances, Aug. 19 through 29. The stage direction of David M. Pardoll followed descriptions of the Mankiewicz staging of last season's new Metropolitan production, and the similarity was further accentuated by the presence of three Metropolitan singers in the leading roles: Nadine Conner, Brian Sullivan, and Frank Guarerra. Frances McCann was the Musetta, Francis Barnes the Schaunard, John Arnold Ford the Colline, Charles Gonzales the Benoit, and Nico Lek the Alcindoro. The performance was well sung; the direction offered many interesting points of novelty, and though the orchestra was weak James Guthrie's conducting was well informed.

Variety of Noted Conductors and Soloists Appears in Free Robin Hood Dell Concerts

By MAX DE SCHAUENSEE

Philadelphia

ROBIN Hood Dell opened its second week on Tuesday evening, June 30 (Monday rain necessitating a postponement), with Alec Templeton as soloist. He played Rachmaninoff's *Concerto No. 2*, in C minor, with poetic effect, if not always precision. Hauntingly lovely was the sauvage second movement. Andre Kostelanetz was the conductor, offering Tchaikovsky's indestructible *Fifth Symphony* and Beethoven's *Prometheus Overture*. Mr. Templeton later held sway with his delightful improvisations.

On July 1, Andre Kostelanetz gave an all-orchestral program, which drew a distinctly smaller crowd than the one of the preceding night. Rimsky-Korsakoff's *Scheherazade*, the *Overture to the Marriage of Figaro*, Ravel's *Bolero*, and the *Gershwin-*



Jan Pearce (right) pours a refreshing drink of water for conductor Erich Leinsdorf prior to a concert performance of *La Bohème*, in which Mr. Pearce sang at Robin Hood Dell

Robert Russell Bennett *Porgy and Bess Suite* were some of the items programmed by Mr. Kostelanetz and played with authority.

Jan Pearce was soloist on July 3, with Mr. Kostelanetz again on the podium. The noted tenor was in excellent voice, singing arias from *Carmen*, *La Juve*, and *Pagliacci*, and a long list of lighter numbers, capped by the popular *Blue Bird of Happiness*. An encore, *E luceva le stelle* from *Tosca*, restored balance to the program. Mr. Kostelanetz played with brio and enthusiasm. Dukas' *The Sorcerer's Apprentice* and Bennett's arrangement of music from *Kiss Me Kate*. The audience was of good size.

Like the second week, Robin Hood Dell's third week opened after a postponement, and it was July 7 that brought Anita Dorfmann as soloist in the Grieg Piano Concerto, with Eric Leinsdorf on the podium. Miss Dorfmann played the Mendelssohn Concerto in G minor as well and found popular favor with the audience. It was her first appearance in these concerts. Mr. Leinsdorf's chief contribution was a set of excerpts from Berlioz' *Roméo et Juliette*.

An audience of 23,000 greeted Alicia Markova and her ballet offerings on the following night. Enthusiasm was unbridled as Miss Markova danced *The Dying Swan*, and with Oleg Tupine as her partner, presented some of the famous *pas de deux* from ballet, including those from *Les Sylphides* and *The Sleeping Beauty*. The famous ballerina was in her most fragile and elusive form, and the big audience responded to her art in no uncertain terms. Robert Zeller was the able conductor.

Alexander Hilsberg was the conductor on July 10, and his soloist was the young Philadelphia composer-pianist David Sokoloff. Mr. Sokoloff's *Concerto Appassionato* was given its world premiere with the composer at (Continued on page 23)

MUSICAL AMERICA

(Founded 1898)

JOHN F. MAJESKI, Publisher
THE MUSICAL AMERICA CORPORATION

JOHN F. MAJESKI, President
JOHN F. MAJESKI, Jr., Treasurer
A. B. MAJESKI, Secretary

Editor: RONALD EYER
Associate Editor: JOHN F. MAJESKI, JR.
Managing Editor: RAYMOND A. ERICSON
Senior Editor: ROBERT SABIN

Assistant Editors:
CHRISTIE BARTER, JAMES LYONS

Contributing Editors: ANTHONY BRUNO,
WILLIAM FLANAGAN, RAFAEL KAMMERER,
JOHN URBAN

Advertising Manager: MAURICE B. SWAAB
Production Manager: EDWARD I. DAVIS
Circulation Manager: JOSEPH MORTON
Comptroller: OTTO A. GSSELL

Executive and Editorial Offices: 1401 Steinway Building
113 West 57th Street, New York 19, N. Y.
Telephone: Circle 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents
Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1953 © by The Musical America Corporation
The contents of MUSICAL AMERICA are indexed in the Readers' Guide to Periodical Literature.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: HELEN KNOX SPAIN, Atlanta Hotel.
BALTIMORE: GEORGE KENT BELLows, Peabody Conservatory.
BUFFALO: BERNIE BERSCHOLTZ, Buffalo Public Library.
BOSTON: CYRUS DURGIN, Boston Globe.
CHICAGO: LOUIE O. PALMER, 160 West 70th St.
CINCINNATI: MARY LEIGHTON, 506 East Fourth St.
CLEVELAND: ELEANOR WINGATE TOWN, 1978 Ford Dr.
COLUMBUS: VIRGINIA BRAUN KELLER, Ohio State Journal.
DENVER: EMMY BRADY ROGERS, Rocky Mountain News.
DETROIT: RICHARD FANDEL, 2258 West Grand Boulevard.
KANSAS CITY: BLANCHE LIEBERMAN, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: DOROTHY HUTENBACK, Business Manager,
432 Philharmonic Auditorium
ALBERT GOLDBERG, Correspondent, Los Angeles Times.
MILWAUKEE: FRANK H. NELSON, 1517 North Franklin Place.
MINNEAPOLIS: PAUL S. IVORY, Department of Music,
University of Minnesota.
NEW ORLEANS: HARRY B. LOEB, 2111 St. Charles Ave.
PHILADELPHIA: MAX DE SCHAUENSEE, Philadelphia Bulletin.
PITTSBURGH: J. FREE LISSFELT, 1515 Shady Ave.
SAN FRANCISCO: MARJORY M. FISHER, Alexander Hamilton Hotel.
SEATTLE: MAXINE CUSHING GRAY, Seattle Post-Intelligencer.
WASHINGTON, D. C.: THEODORE SCHAEFER, National Presbyterian Church.

Foreign Countries

ARGENTINA: ENZO VALENTI FERRO, Buenos Aires Musical, Paseo 755.
AUSTRALIA: W. WAGNER, 10 Beach Road, Edgecliff, Sydney.
BIDY ALLEN, 21 Tiptree Ave., Toorak S.E. 2, Melbourne.
AUSTRIA: MAX GRAF, 9 Wilhelm Exnerstrasse 30, Vienna.
BELGIUM: EDOUARD MOUSSET, 54 Rue de Trone, Brussels.
BRAZIL: HERBERT J. FRIEDMANN, Caixa Postal 971, Rio de Janeiro.
CANADA: GILLES POTTIN, 7387 St. Dennis St., Montreal.
COLIN SABSTON, 200 Cottingham St., Toronto.
CUBA: JANE BUCHRINGER WOLF, Calle 10, No. 463, Vedado, Havana.
DENMARK: TORBEN MEYER, Berlingske Tidende, Copenhagen K.
ENGLAND: CECIL SMITH, London Daily Express.
FRANCE: HENRY BARBAUD, 20 Rue Jean Daudin, Paris 15.
EDMOND PENNELL, 110 Rue Pierre Demours, Paris 17.
GERMANY: H. H. STUCKENSCHMIDT, Berlin-Tempelhof,
Thuring 45.
EVERETT HELM, Del Andressen, Lenzhalde 95, Stuttgart.
HOLLAND: MARIUS FLOTHIUS, Stadhouderskade 141,
Amsterdam.
ITALY: ROBERT W. MANN, Via dei Barbieri, 6, Rome.
MEXICO: PEGGY MUÑOZ, Nueva Leon 285-9, Mexico, D. F.
NEW ZEALAND: DOROTHIE TURNER, Auckland Star, Shortland St., Auckland C1.
PORTUGAL: KATHERINE H. DE CARNEIRO, 450 Rua de Paz, Oporto.
SCOTLAND: LESLIE M. GREENLAW, The Evening News,
Kemley House, Glasgow.
SPAIN: ANTONIO ICLESIAS, Avenida Reina Victoria 58,
Madrid.
SWEDEN: INGRED SANDBERG, Lidingo 1, Stockholm.
SWITZERLAND: EDMOND APPA, 22 Rue de Candolle, Geneva.

Death Comes to Three Great Men of Music

THE dark angel seldom has dealt music more severe blows in rapid succession than he saw fit to do in the troubled days of this waning summer. We have but to mention the names of Jacques Thibaud, Gaetano Merola and Friedrich Schorr, whose fame was international and whose loss will be an occasion for mourning everywhere.

Most widely known of all, perhaps, was Jacques Thibaud, pre-eminent French violinist and gentleman *extraordinaire*. It was completely in the character of the man and of his fate that he should have been en route to Indo-China to play for French troops stationed there when he died in an airplane crash in the Alps. It represented a tragic summation of the deepest philosophical currents of his life—intense patriotism and the conviction that the role of music in the world is, above all else, to give pleasure and to divert the mind from the sorrows and perplexities of daily living.

No pedant he in his thinking about the art of which he was a master yet it is as a perfectionist that most of us always will think of him. He epitomized the best in the French school of violin-playing—warmth without sentimentality, elegance without coldness, grace without hypocrisy. At his best in the works of his countrymen—Saint-Saëns, Lalo, Chausson, Franck and others—he nevertheless was equally at home with Bach, Mozart and Beethoven. Of him one of the earliest discoverers of his talent, Eugene Ysaye, could say: "There are two violinists from whose playing I can always be certain of learning something. They are Kreisler and Thibaud." There hardly could be a greater tribute.

THOSE who knew him well will remember him quite as much for his devotion to his native France and his nobility as a man as for his distinction as a musician. He served his country during both world wars, in the Army in the first and in the Intelligence in the second. As a consummate Parisian gentleman of wit and geniality, he was one of France's best ambassadors abroad.

(Since the news of M. Thibaud's death came at the moment of press-time, a full obituary notice must await our October issue.)

GAETANO Merola was a man of a different mold whose brilliant career was made entirely in America and who left an indelible mark upon our culture as a pioneer in the foundation and the active direction, up to the very moment of his death, of the San Francisco Opera Company, an organization second only to the Metropolitan in importance to the operatic life of the nation. As a man with a vision who could, in the '20s, foresee the potentialities of San Francisco as the operatic mecca of the west coast, he had powers of leadership which drew about him other leaders of the city's culture community who were well satisfied to leave in his hands the operatic future of the city.

The result was a long history of outstanding seasons, including periods when the best productions in America, barring none, were being given in San Francisco, and culminating in the erection of the San Francisco War Memorial Opera House, one of the finest opera houses in the world, which has become an historical monument as the first

meeting place of the United Nations.

Gaetano Merola was one of the strongest single pillars in the musical life of America, as well as of his home city, and his departure leaves a void which cannot be filled in the unique, wholly individual manner in which he filled it.

IN still another category of eminence was Friedrich Schorr, Hungarian baritone, who, twenty years ago, already was enshrined in history as one of the greatest Wagnerians of our time. His Olympian performances as Wotan and the Wanderer, his warmth and grandeur as Hans Sachs long since have become classics of the theatre and will now become legends. That rarest of musical phenomena, the true singing actor, was personified in Friedrich Schorr, and he was and will continue to be a fount of inspiration and enlightenment to any who aspire to his roles.

LP—The First Five Years

A RECENT communication from Columbia Records reminded us that a little over five years ago, in the early summer of 1948, Columbia introduced to the public the first samples of a new and, rightly termed, "revolutionary" recording technique—the long-playing microgroove disk. While at that time hardly a dozen record companies were busily producing album-length recordings to overcome a post-war slump, a vast music-loving audience took the plunge to support the new product, though it meant that the old product, costly and cumbersome, yet proudly possessed, was headed for obsolescence.

As a result of this adventuresome spirit of both the producer and the consumer, the record industry's statistics reveal that today there are more than 150 companies, most of which were brought into existence by the advent of LP, and that nearly 10,000 long-playing records have been issued to date. These records have been appearing on the market at ten times the monthly total of the pre-microgroove era, and, in addition to new companies, they have brought us new artists and new repertory. They have also become even longer playing. The LP of 1948 held up to 25 minutes of music on a side, but a new development by Columbia engineers—the variable groove process—provides a playing time of nearly 65 minutes.

A second and, to the musician, more important aspect of the LP revolution is the fact that record-listening tastes have broadened, perhaps independently of, but certainly correlative to, the enlarged repertory that LP has made possible. The traditional items have, of course, remained constant or are increasing in popularity. But, as Goddard Lieberson, executive vice-president of Columbia Records, points out: "Where yesterday only a few lonely collectors awaited recordings of a Mahler symphony or a Bartok quartet or a Shakespeare reading, today there stands a quite respectable—and constantly growing—crowd."

"OUR three best-sellers in 1948," Mr. Lieberson continues, "were Gershwin's Rhapsody in Blue, Tchaikovsky's Nutcracker Suite, and a collection of the music of Jerome Kern. However, in 1952 . . . we found that Berlioz was our best-selling composer. Schönbergs Pierrot Lunaire, recorded in 1941, sold in its first three months on LP half the total amount it had sold during ten months on 78's. Apparently, as a broader repertoire becomes available, more people are listening to a wider variety of music and sounds."

Letters to the Editor

It Can Be Done

TO THE EDITOR:

Waukesha is a city of approximately 22,000, located in the southeastern quarter of Wisconsin. It is a city, twenty miles from Milwaukee, where one can find contented cows grazing in lush green fields, as well as industrial monsters like the Waukesha Motors plant. It formerly was a world renowned spa, and traces of its 1890 grandeur still remain. The tree-shaded streets are bordered by many old mansions of the past.

Through a lot of hard work, divided among many individuals, the city now has its own symphony orchestra, ninety members strong. The musicians are not only local, but come from all over the state. The ensemble provides opportunity for fine musicians who might otherwise be buried in a small town. They play everything from Bach to Schönberg and play it well.

How can a small community such as Waukesha succeed in a project of this kind when other big cities have failed? First there is the motivating force. Here it is present in the dynamic personality of Milton Weber, who came to Waukesha from Austria. He supports his family by teaching violin at the local Carroll College, and is the personification of energy and vitality. He wields the baton and is the source of encouragement for all the local lovers of music. He donated all of his services during the formative years, setting a fine example for his fellow musicians. The union was persuaded to make a compromise during these early times, and, as a result, a full orchestra was available for rehearsal.

The second brick in the foundation of the symphony is teamwork. The society matron and the stenographer, the industrialist and the housewife—all were called upon and told that this was their symphony. They accepted the responsibility and worked for the common good. Most of the necessary cash outlay was secured by small donations and the balance secured through the now-famous Symphony Fair. Everyone donated, and everyone bought. The children's primitive finger paintings sold faster than old masters. Aunt Sarah donated a jar of her watermelon pickles. The Garden Club gave seedlings and potted plants. The local artists painted posters. The craftsmen created quantities of handwork. Jams, jellies, and rare herbs were there for the gourmet. Before the day ended, the shelves of the big sales pavilion were empty, and everyone was happy. There were also several thousand dollars in the treasury.

The question of a place to perform and rehearse was solved through the co-operation of the school board. The high-school auditorium was made available. The good music, the enthusiastic audience, and the favorable reviews made an unbeatable combination, so that attendance snowballed. Now the college gym is used, and the ensemble still draws capacity crowds.

The skillful choice of music by Mr. Weber has also brought strong support. The programs are varied and contain a touch of everything. Beethoven and Wagner are heard, together with the works of contemporary composers. American composers are frequently represented.

All this has resulted in the fulfillment of an ideal, and further opportunities have been created for a section of America's children. Waukesha has its symphony; cannot similar small communities follow suit?

FRANK H. NELSON
Milwaukee

SUBSCRIBERS

desiring a change in their address should advise the Circulation Department just as soon as such change is known. The Post Office will destroy copies sent to subscriber's old address. To be certain of receiving all issues, please let us have four weeks' notice of such change. Advise old address as well as new one.

San Francisco's 1933 summer symphony season brought together (left to right) Henry Hadley and Alfred Hertz, conductors; Mrs. Leonora Armsby, director; Ossip Gabrilowitsch, conductor and pianist, and his wife; and Fritz Reiner, conductor



What They Read Twenty Years Ago

Hitler Papers the House . . .

BAYREUTH.—Whatever else the Wagner Year 1933 may have meant to Bayreuth, it will go down on Wagnerian scrolls as the first time in history that the National Government evinced sufficient official interest in its fate to confer on it moral and material support of dignified dimensions. When ticket cancellations began to pour in by the hundreds after Toscanini's retirement, and some of the more disquieting accompaniments of the birth pangs of the new socialism joined hands with the depreciation of the dollar and pound to ban others of the faithful, even the optimists trembled and braced themselves for the shock of a financial catastrophe that touched the irreparable. Chancellor Hitler, however, is an ardent Wagnerian who views Bayreuth as one of the emblems of the national Kultur which must be fostered at all costs. The Government therefore stepped into the breach by acquiring several thousand tickets for distribution among the young political troops. As a result, all the performances were sold out.

... But Salzburg Pays Its Way

SALZBURG.—The opening of the Salzburg Festival was anticipated this year with a great deal of apprehension, not only because of the economic crisis, but also because Germany had practically made it impossible for its nationals to cross the border by placing a 1,000-mark visa fee on such trips. Since Germans have made up the bulk of the Salzburg audiences, this move was particularly feared, but in point of fact, other foreign visitors almost compensated for the lack of German tourists, propaganda having been widely distributed in other lands. There was a distinguished audience, including many Americans and English people. Cancellations on the part of the German artists at the last moment might also have tended to throw the festival arrangements into disorder had not substitutes been immediately found.

A Different Iolanthe

In an entrancing setting, the open-air Garden Theatre of the Sleepy Hollow Country Club at Scarborough-on-Hudson, under the auspices of the Musicians Emergency Fund, the American premiere of Tchaikovsky's one-act opera *Iolanthe* was given before a distinguished audience. *Iolanthe* to Americans has ever meant that delectable comic opera by Messrs. Gilbert and Sullivan. But Tchaikovsky's work of the same name is a very different affair. It is a romantic work, which from this hearing proved to be an ingratiating, typical Russian opera. Sung in its original text by native Russians, it exerted a considerable appeal. It is fluent, melodious music, much of it conventional in treatment. *Iolanthe* bears the opus number 69, falling between his opera *Pique Dame* and the string sextet called *Souvenir de Florence*; in other words, well advanced Tchaikovsky.

Export Note

What is believed to have been the first example of American syncopated rhythm ever played in European concert halls, *The Banjo*, by Louis Moreau Gottschalk, has been transcribed for various orchestral combinations and also for jazz band by Quinto Maganini, conductor of the New York Chamber Symphony.

All About Jenny

ST. LOUIS.—The *Nightingale*, a novelty, was produced here by the Municipal Opera in Forest Park. The work, from the pen of Armand Vesey, has Jenny Lind as the principal character. Marion Claire was the interpreter of this role, which gave her an excellent opportunity to show the calibre of her voice.

Welcome Visitor

BOSTON.—Arnold Schönberg, now exiled from Berlin where he was head of the composition department of the Prussian Academy of Fine Arts, will come to Boston as teacher of composition in the new Malkin Conservatory this fall. It will be his first visit to the United States.

On The Front Cover:

PIERRE MONTEUX has long since attained to that ever-dwindling circle of conductors who are universally regarded as exemplars of their art. At 78, he enjoys a triumphant past, exceeded in longevity only by Arturo Toscanini and challenged only by Bruno Walter. Even now he carries one of the busiest schedules in the business. In the summer season just ended, he conducted concerts at Lewisohn Stadium, Tanglewood, and Ravinia, meantime shuttling to and from his private school in Hancock, Me. For nearly two full decades he was conductor of the San Francisco Symphony, and he had not been unknown here prior to that appointment. Between 1919 and 1924 he had been conductor of the Boston Symphony; he had served three seasons with the Metropolitan Opera, to which he returns this fall to conduct the opening-night performance of *Faust*; and he had first arrived here in 1916 as conductor of Diaghileff's *Ballet Russe*. He was first trained at the Paris Conservatoire to be a violinist. When he laid down his instrument for a baton, not quite a half-century ago, he made a decision that was to redound ever after to the glory of our musical scene. (Photograph courtesy of RCA Victor.)

TANGLEWOOD

Attendance records broken

at weekend symphony concerts

By CHRISTIE BARTER

Lenox, Mass.

FOLLOWING its preliminary series of six chamber concerts by members of the Boston Symphony, the Berkshire Festival at Tanglewood swung into its final weeks of concerts—nine in all—by the full orchestra. This major series was launched on July 31, with a record crowd of some 10,300 persons attending. Favoring the large turnout were clear skies, cool weather (with encouraging weekend forecasts), and the fact that the Thursday evening concerts of past years had been advanced to Friday evenings this summer as a convenience to the Monday-to-Friday employed. Since the Music Shed, in which these concerts are given, holds only 6,000 people, once a reasonable estimation of festival attendance, the remaining 4,300 stood on the periphery or were simply content to sprawl on the luxuriant grounds, to gaze at the stars, and to listen—or not.

The Friday and Saturday evening concerts, July 31 and Aug. 1, were conducted by the orchestra's regular conductor, Charles Munch. The Sunday afternoon program, Aug. 2, which was broadcast in part over the CBS network, was turned over to Pierre Monteux, who has appeared with the Boston Symphony rather frequently since his retirement from his San Francisco post last year.

Generally speaking, the orchestra's performance under Mr. Monteux was more satisfying. Ensemble playing was at its best. Attacks were clean; instrumental timbres were subtly blended; and careful allowance was made for the shed's bass- and brass-heavy acoustics. The Sunday program, however, was devoted entirely to the better known works of Tchaikovsky and provided only a limited sampling of Monteux's remarkable versatility.

Francescatti as Soloist

Mr. Munch's programs, while containing nothing of startling interest, were varied and suitably representative. On Friday he led the orchestra in Beethoven's *Leonore Overture No. 3*; Mendelssohn's *Violin Concerto* in E minor, with Zino Francescatti as soloist; Copland's *Appalachian Spring*; and Ravel's *Bolero*. With the recent discovery of Mendelssohn's earlier *Violin Concerto* in D minor, the E minor Concerto emerges more clearly as the work of a mature artist. Mr. Francescatti handled the solo part with taste and authority.

Aaron Copland's dance piece for Martha Graham has always been a favorite of Tanglewood audiences and, in this performance by Mr. Munch, sounded as fresh as ever. Equally winning was his reading of the *Bolero*. He exercised the utmost restraint in approaching the heady whirl of its final pages and, as I had remembered from his definitive recording of a few years back, exploited the additive orchestration with maximum effect.

The principal offering in the first half of Saturday evening's program was Lukas Foss's *Second Piano Concerto*, with the composer as soloist.

The work has undergone some revision since its first American performance in Boston in 1951, and in its new form was first given in Los Angeles last June. The first movement has been rewritten with a more extended orchestral introduction and with greater concentration in the expositional sections. The second movement has become more elegiac in character and has been given a new ending. Alterations in the rondo-like third movement are minor. The total effect is one of structural tightening, which in itself has been all to the good, but somehow the composer's highly individual expressive means, which in this work are refined to the point of virtual obscurity, have been further introverted in the revised portions. The Tanglewood audience, whether or not it understood what the composer was driving at, was fascinated by his virtuosity as a pianist and accorded him a well-deserved ovation.

Also included in Mr. Munch's second program of the weekend were Schumann's brooding *Manfred Overture*, Mendelssohn's buoyantly lyric *Italian Symphony*, and Hindemith's playful *Symphonic Metamorphosis of Themes by Weber*. The opening movement of the Mendelssohn symphony was rather leaden, but the remaining three were given clean-cut, generally well-paced performances. Mr. Munch's fine taste for orchestral color contributed much to his reading of the Hindemith work, particularly in the chinoiserie of the scherzo section.

In the program on Sunday afternoon Mr. Monteux conducted Tchaikovsky's *Serenade for String Orchestra*, *Fifth Symphony*, and B flat minor *Piano Concerto*. Jorge Bolet was the soloist. Whatever one might have thought of an all-Tchaikovsky afternoon, one could not deny the pleasure of its being in such capable hands. The truly lovely *Serenade* was exquisitely rendered by Mr. Monteux and the orchestra, and the E minor *Symphony* was made less a gloomy rumination of inscrutable Fate than usual in this conductor's poetically intelligent interpretation. Mr. Bolet, who made his first appearance with the Boston Symphony at a Berkshire Festival concert in the summer of 1951, gave a technically brilliant, though tonally pallid account of the indestructible concerto.

In addition to these programs by the Boston Symphony, the Tanglewood visitor could attend a number of events in which students at the Berkshire Music Center demonstrated their work. Midway in the Tanglewood season, nineteen student concerts had been given, and an equal number were scheduled before Aug. 16, the last day of the festival. By the end of July, these concerts had been attended by an estimated 21,950 persons, as against an attendance of 16,000 a year ago, and friends of the school, numbering approximately 4,000, had contributed over \$22,000 to support its activities.

On Aug. 3 the opera department, headed by Boris Goldovsky, presented a bill consisting of Gluck's *L'Yvrogne Corrigé* (*The Drunkard Reformed*), which, so far as is known, was its



The Berkshire Music Center revives Grétry's *Richard the Lion-Hearted*. In the center group are Lee Cass (Sir Hugh Williams), Richard Cassilly (Richard), Theresa Green (Marguerite), and John McCollum (Blondel).

first American production, Debussy's *L'Enfant Prodigue*, and Chabrier's *Une Education Manquée* (*An Incomplete Education*). The first was staged by Sarah Caldwell, who is assistant to Mr. Goldovsky, and the others by Mr. Goldovsky himself.

Although the three operas presented are of French origin, only one, Debussy's poignantly beautiful setting of the *Prodigal Son* story, was sung in French. The reason for this departure from precedent, as Mr. Goldovsky explained in his introductory statement, was that, although he was a firm believer in opera in English, he felt that the plot of this one was sufficiently well known and needed no further clarification. He also thought that opera in English had made such headway recently that it might even be considered too reactionary not to allow opera its original tongue once in a while.

Since student endeavor at Tanglewood has frequently distinguished itself by its near-professional quality, it was unfortunate that the collaboration of talent in Gluck's *The Drunkard Reformed* produced disturbingly amateur results. The opera deals with an alcoholic peasant who, at the instigation of his wife and daughter, is submitted to an ordeal in which he and an innkeeper companion are made to believe they are in Hell, standing in judgment before Pluto and his Furies. His fondness for liquor is thus corrected by a primitive sort of shock therapy. He is reconciled with his long-suffering wife, and his daughter, according to plan, is permitted to marry the strolling player who staged the Infernal spectacle.

Giovanni Cardelli's doggerel verse translation of the libretto by Anseume is highly imaginative and exceedingly witty. Miss Caldwell's staging was neither of these things and tended to be confusingly arbitrary in its use of ensemble. The principal roles were only adequately sung by Beatrice Krebs, Theresa Green, Alvin Edmonson, Paul Huddleston, and Paul Rue.

In the works that followed there was a gratifying turn for the better. Mr. Goldovsky's handling of *L'Enfant Prodigue* had considerable dignity, with striking tableaux emphasizing the ritualistic traditions that frame the Biblical subject. The three leading singers—Anne English, who was an outstanding *Lia*, Robert Simpson as *Azaël*, and Lee Cass as *Simeon*—showed evidences of careful study of their roles, and they sang uniformly well. Their vocal balance in duet and trio passages could not have been better. The student orchestra, heard only in the Debussy work, was under the direction of Samuel Krachmalnick, who conducted with great sensitivity.

Equally satisfying, from every point of view, was the performance of

Chabrier's sparkling, sophisticated *Une Education Manquée*, sung in the fine English translation of Henry Rees. Mr. Cass made his second appearance of the evening as *Pausanias*, dealing with the comic pedantry of his role in bold strokes, with never a lapse in style. As the perplexed *Gontran de Bois Massif* and his exasperated bride, *Hélène*, John McCollum and Sara Mae Endich were admirably paired. Both were notable for acting skill and vocal strength.

Settings and lighting for all three operas were credited to John Blankenhip, who achieved his greatest success in the Chabrier work with a fanciful evocation of an Empire interior. The handsome costumes were designed by Leo van Witsen. Mr. Goldovsky provided the piano accompaniment in the opening and closing works.

THE second weekend of the full Boston Symphony's concerts was perhaps the biggest of the three. In terms of the size of certain compositions, and the splendor of their performances, this undoubtedly was true. Not often can you hear *Berlioz's Romeo and Juliet* done complete, *Mahler's Resurrection Symphony*, and *Strauss's Don Quixote* in the course of three consecutive concerts, not to mention *Ravel's Shéhérazade*, sung by Jennie Tourel, and Milhaud's *First Cello Concerto*, with Gregor Piatigorsky as soloist, along the way.

The huge *Resurrection Symphony* was the pièce de résistance of the concert on Saturday evening, Aug. 8, which was a memorial to Serge Koussevitzky and was conducted by Leonard Bernstein. The soloists were Miss Tourel and Theresa Green, sopranos, and the chorus that of the Berkshire Festival, prepared by Hugh Ross.

The only just word to apply to Mr. Bernstein's reading of this mercilessly demanding score is—magnificent. Here was a performance of remarkable entity in its over-all conception, of a full and rounded sculptural beauty. At the same time the details were very tidy, the individual voices notably accurate, clean and clear. And the performance had a continuity (not always easy with Mahler) that rode unerringly in a long emotional sweep up to the great climax of the apocalyptic finale. Miss Tourel sang the gorgeous solo of the *Urticht* with absolute beauty of tone and style; the work of Miss Green was wholly to her credit, and the festival chorus, superbly trained, responded with a brave assurance and a wide dynamic range.

I am sure that Serge Koussevitzky could have heard this triumphant feat of his former protégé, would have been very happy for the fault

(Continued on page 24)

Pianistic Brahms

BRAMHS: Piano Concerto No. 1. *Friedrich Wührer, pianist; Vienna State Philharmonia, Hans Swarowsky conducting.* (Vox PL 8000, \$5.95) **** Piano Concerto No. 2. *Artur Rubinstein, pianist; Boston Symphony, Charles Munch conducting.* (RCA Victor LM 1728, \$5.72) *** Quartet No. 2, Op. 26. *Clifford Curzon, pianist; members of the Budapest Quartet.* (Columbia ML 4630, \$5.45) **

SOME twenty years and 68 opus numbers separate the first and second piano concertos of Brahms. The composer's own insecurity about the rightness of the first (he conceived it originally as a symphony, then as a sonata for two pianos, and finally, on the advice of a friend, as a concerto) plus the dismal failure of its initial public performances kept him an unconscionable time from a medium in which we today consider him one of the greatest of masters. Though Brahms promised "something different" when he again tackled the concerto form, the two have basic similarities in the bigness and grandeur of their conceptions and the meatiness of their thematic materials. No virtuoso pieces for the sake of virtuosity these. The second is "cleaner," better organized and perhaps more immediately comprehensible at a first hearing, but there is little to choose between them in sheer inspirational values.

The powerful and brilliant performance of the second by Artur Rubinstein must by now be well known to American concert goers. They may not be so familiar with the fine artistry of Friedrich Wührer, who reaches at the Salzburg Mozarteum and has been appearing in concert with much success in Europe since 1946. His performance of the first concerto reveals him as a pianist of broad scope and great technical skill, with a poetic grasp of romantic idiom.

Clifford Curzon takes the lead in the recording of the piano quartet with a sure hand yet remains faithfully within the framework of true ensemble playing in his collaboration with members of the Budapest Quartet. This early chamber work is a composition of charm and some naivete, though, like most of Brahms' concerted music, it is no trifle for the players.

—R. E.

Philadelphia's Jeanne

HONEGGER: *Jeanne d'Arc au Bûcher. Philadelphia Orchestra, Eugene Ormandy conducting. Temple University Choirs, Elaine Brown, director; St. Peter's Boys' Choir, Harold W. Gilbert, director. Speaking roles: Vera Zorina, Raymond Gerome. Singing roles: Frances Yeend, Carolyn Long, Martha Lipton, David Lloyd and Kenneth Smith.* (Columbia SL 178, \$10.90) ***

THE record collector may now possess Arthur Honegger's impressive dramatic oratorio *Joan of Arc at the Stake*, as performed by the Philadelphia Orchestra in such representative fashion last season in Philadelphia, New York and elsewhere. The recording was made last November at

the time of the public performances, and all of the participants are the same.

Since the composition itself was reviewed at length in *MUSICAL AMERICA* on that occasion, we shall not go into the details of its structure and effect here. Suffice to say that the work is a mystical evocation of the Saint at the hour of her death, her thoughts and emotions, the reactions of the mob, the admonitions of heavenly voices, and the final immolation as the flames engulf her. The text (in French) is the work of the distinguished poet Paul Claudel, one-time French ambassador to the United States. It is spiritually rarified and deeply subjective in character and eschews the traditional oratorio narrative style.

Whether or not one likes the unorthodox, diffuse and wide-ranging construction of this music, in which the title role (in the capable hands of Miss Zorina) is entirely a speaking part, the fact remains that it is a vast undertaking of much originality and no little emotional power. As an attempt to do something different with a hidebound and creaky old musical form, it is a commendably daring and largely successful experiment. In any case, it is one of the most important major works to come from the pen of a contemporary composer in the last decade.

The recording is of superior quality, mechanically, and manages to preserve most of the dramatic intensity and immediacy of the in-person performance.

—R. E.

Poe a la Russe

RACHMANINOFF: *The Bells, symphony for orchestra, chorus, and solo voices, to the poem by Edgar Allan Poe, Op. 35. Orichta Moscucci, soprano; Charles Anthony, tenor; Lorenzo Malfatti, baritone. Rachmaninoff Society Orchestra and Chorus, Jacques Rachmilovich conducting.* (Rachmaninoff Society RS 8, \$5.95) **

IN some recollections published in 1934, Rachmaninoff declared that of his own works he liked best *The Bells*. To a small degree this seems curious, since the influences of other composers—Strauss, Wagner, Mahler—is more apparent here than in earlier works. However, the piece is unmistakably Rachmaninoff in flavor and one of immediate impact and appeal. The composer has used Poe's poem as the basis for a four-part symphony, the moods of the movements being determined by the four kinds of bells mentioned by the American poet—sleigh bells, wedding bells, alarm bells, and funeral bells. The tonal pictures Rachmaninoff has painted have a decidedly Russian cast, which is a little disconcerting to those familiar with the original poem; on their own terms they are strikingly effective. The choral and orchestral writing, sometimes rather dense, is highly colorful, and the soprano solo in the second movement is a fine example of the eloquent Rachmaninoff melodic line.

This recording by the Rachmaninoff Society was made, oddly enough, in Rome—perhaps not so oddly, since *The Bells* was composed in Rome, in 1913. But only the tenor and baritone soloists are Americans—both excellent singers—and can make the English diction clear. Miss Moscucci, who has a warm but none too secure voice, and the choir are unintelligible. Otherwise the performance is a satisfactory one.

The English text, by the way, differs considerably from Poe's original. If I am not mistaken, it is the one printed in the first published score. It was made by Fanny S. Copeland and based on a German translation of Constantin Balmont's Russian translation of the original. This last was the text set by Rachmaninoff.

R. A. E.

KEY TO MECHANICAL RATINGS

- **** The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- *** Free from all obvious faults, differing only slightly from above.
- ** Average.
- * Markedly impaired. Includes dubbing from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Records and Audio

by writing to the Music Division in the Library of Congress, Washington, D. C.

—A. H.

Soviet Violinist

GLAZOUNOFF: *Violin Concerto. David Oistrakh, violinist; State Orchestra of the USSR, Kiril Kondrashin conducting.* (Vanguard VRS 6005, \$5.95) **

The striking talents of Russian violinist David Oistrakh have already impressed themselves upon musicians this side of the Iron Curtain through his winning of an international competition a few seasons ago, a concert appearance in Paris earlier this year, and some recordings pressed from tapes made in Russia. While this disk presents still more evidence of his remarkable gifts, it is made truly significant by its introduction to the free world of another young Russian virtuoso, 29-year-old Daniel Shafran, whose performance in the pretty, but rather tiresome, Kabalevsky piece is nothing short of exquisite. The unwieldiness of his instrument never even suggests itself as one listens to his warm and supple interpretation. If it is within his power to negotiate the treacherous of works such as the Bach sonatas as effortlessly and expressively as he ripples through the commonplace Kabalevsky measures, he has few, if any, peers in his field.

—A. H.

PERIOD SPONSORS A MUSIC GUILD

PERIOD MUSIC GUILD is a record club with a new formula—to give subscribers the privilege and pleasure of selecting on a yearly basis the works that they want recorded. These would be issued to subscribers only in exclusive editions and would not be available through other channels. In this way, the club becomes a two-way affair—not merely providing members with select material but allowing that material to be selected by them. To lend prestige and attractiveness to its releases, PERIOD RECORDS pledges itself to top its previous level of engineering skill and to provide discs in which the artistic achievements are set off by a maximum of tonal brilliance, balance, and clarity.

If you are not yet acquainted with PERIOD RECORDS which for years has

- widened record repertory from Bach to Offenbach
- produced quality engineered classical discs
- issued "firsts" in opera, chamber music, etc.
- featured distinguished American and European artists

Take advantage of this ATTRACTIVE SAMPLE OFFER

CORELLI'S Christmas Concerto

No. 8 Op. 6

CHOPIN'S Piano Concerto

in E Op. 11

PROKOFIEFF'S Overture on

Hebrew Themes & Schubert's Quartetsatz

at \$1.00 each-reg. price \$4.00



PERIOD MUSIC GUILD, 884 Tenth Ave., N.Y., N.Y.
Enclosed find check (or money order) for \$.....
Please send me the following record (or records) at \$1.00
each (Reg. Price \$4.00)

Corelli Chopin Prokofieff & Schubert

PMGD

Name (please print)

Address

City Zone State

If not satisfied, I am entitled to return my purchase within five days and to have my money refunded without delay.

I also understand that I will receive a descriptive folder about THE PERIOD MUSIC GUILD EXCLUSIVE EDITIONS.

Records and Audio

Debussy's Toys

DEBUSSY: *La Boite à Joujoux*. IBERT: *Histoires*. *Menahem Pressler, pianist*. (M-G-M E3042, \$4.85.)***

AS engaging and authentic a novelty as has come along the recording pike in some time is this first complete recording of Debussy's *The Box of Toys*, a late undertaking, which the composer never saw to its final fruition as an orchestral work and ballet. Completed in the piano version in 1913, Debussy began orchestral sketches the following year, but with the outbreak of war the subject matter of the story, involving toy soldiers in battle scenes, took on grim overtones. Production plans were dropped and the work was shelved. After the war, and after the composer's death, the orchestral score was completed by André Caplet, and a ballet production was given in Paris in 1919. It was well enough received, but the scenario still seemed too frivolous in those dark days, and the work of Debussy's last years soon passed from the repertoire.

The *Box of Toys* still is seldom heard in either the piano or the orchestral version despite its obvious charms and its clear ability to measure up to any of Debussy's previous juvenilia. It imparts a simple, fairytale of toys that come to life, but musically it is satirical and sophisticated. The composer alludes fleetingly and slyly to many of his own previous compositions, including *Clair de lune*, *La Plus que lente*, and *Golliwog's Cakewalk*, as well as to the grand march from *Aida*, Brahms' Waltz in A flat, and anything else that suited his fancy, all, of course, with his accustomed wit and genius for the elegant turn.

The ten minuscule pieces by Ibert, entitled *Histoires*, are the perfect complement in style, charm and, of course, idiom, on the reverse side of the disk. Both works are played with crisp precision, but also with delicacy and wide-ranging color, by the gifted young Israeli pianist, Menahem Pressler. The recording, excellent in every other respect, falls short of our highest rating because of an excessive amount of surface noise.

--R. E.

Three Mozart G Minors

COLUMBIA has taken the unusual procedure of issuing three recordings in as many months of Mozart's Symphony No. 40, in G Minor, as performed by three different conductors and orchestras. The first is a reissue in microgroove of the London Symphony under Sir Thomas Beecham in the Collector's List series (ML 4674, \$5.45.)*. This is backed up by Sir Thomas' reading of the Symphony No. 39, in E flat major. Next comes Erich Leinsdorf with the Rochester Civic Orchestra in the Entré series (RL 3070, \$3.08.)*. The reverse side of this disk contains Schubert's Eighth Symphony, in B minor (Unfinished). The latest is Bruno Walter's version as performed with the New York Philharmonic-Symphony (ML 4693, \$5.45.)*. Complemented by Symphony No. 35 in D Major (Haffner).

To amuse myself, I compared the tempos of the three conductors in all four movements of the G minor. The net result was that Sir Thomas tends to take the symphony as a whole faster than his colleagues. Mr. Walter takes it slower, and Mr. Leinsdorf steers pretty well a middle course. Sir Thomas takes the first movement, *Allegro molto*, considerably faster than do Messrs. Walter and Leinsdorf, who adopt an almost identical slower speed. The three are in virtual agreement on the pace of the

slow movement, *Andante*, and on the third, *Minuetto*, they differ but slightly although, oddly enough, Sir Thomas takes it slower than do either of the other two. Mr. Walter takes the final *Allegro assai* considerably slower than Sir Thomas, and Mr. Leinsdorf again strikes a happy medium between them.

While the tempos do not differ tremendously in any case, nevertheless they are sufficiently different to alter the face of the music to a considerable degree. Sir Thomas' more rapid movement gives his interpretation a lightness and elegance not present in the other two. Mr. Walter's more leisurely and elastic treatment permits the kind of Germanic warmth and emotion that mark most of his performances. Mr. Leinsdorf partakes first of the one style and then of the other.

--R. E.

Nobility and Vigor

HANDEL: Concertos for Organ and Orchestra, G minor, Op. 4, No. 1; B flat major, Op. 4, No. 2. *Jeanne Demessieux, organist. Orchestre de la Suisse Romande, Ernest Ansermet, conductor*. (London LL 695, \$5.95.)**** For all their extreme simplicity of design, Handel's organ concertos have a characteristic nobility and vigor that should endear them to every listener. Miss Demessieux (who has recently visited the United States) and Mr. Ansermet (already well known here) give stately performances. One might wish for a smaller ensemble, less massive sonorities, and more discretion in the cadenzas, but, granting their approach, these are excellent interpretations.

--R. S.

Some Recent Sibelius Releases

SIBELIUS: *En Saga*; *Tapiola*. *Concertgebouw Orchestra of Amsterdam, Eduard van Beinum, conductor*. (London LL 737, \$5.95.)*** In the early days of LPs, there was some question in the minds of manufacturers and consumers alike as to the coupling of works that had previously been available separately. A number of formulas have been found that are either esthetically or economically justified, and these have been refined through experience. One of the most recent is exemplified to advantage in this disk, containing two works by the same composer, one the product of his youth, the first successful formulation of his expressive style, and the other representative of that style fulfilled—the work of a mature artist. *En Saga*, Op. 9, remains the more immediately appealing work for its thematic concreteness, while *Tapiola*, Op. 112, calls for greater effort on the part of the listener who would fathom its rich symbolism. In both cases, the composer's poetic vision has its national limitations. The performances by the Concertgebouw under Mr. Van Beinum are vivid, but they are somewhat dulled by a less than perfect recording.

--C. B.

SIBELIUS: *Lemminkäinen Suite*. *Philadelphia Orchestra, Eugene Ormandy, conductor*. (Columbia ML 4672, \$5.45.)**** Eugene Ormandy has long had a special predilection for this quartet of miniature tone poems. If memory serves, he has recorded most of the tetralogy, if not all of it, at least once before. The familiar Philadelphia tone, more gorgeous with each passing season, is everywhere in evidence here, and the soloists play divinely.

String Quartets

RICHTER: *String Quartet*, C major, Op. 5, No. 1; STAMITZ: *String Quartet*, A major, Op. 14. *New Music Quartet*. (Bartok BRS 915, \$5.95.)*** Both of these quartets are delightful pieces of music, and the listener need not bother his head about their historical significance to enjoy them to the full. But they do have a secondary interest as examples of the Mannheim school of composition, which exerted a wide influence in the eighteenth century. Franz Xaver Richter spent 22 years at Mannheim in the musical service of the Elector. As Josef Marx points out in his historical notes, however, he was not wholly typical of the Mannheim school, since he "never abandoned polyphonic structures, counterpoint and fugue," and accepted from Mannheim "only its ingratiating melodic language and dynamic range of expression." Carl Stamitz was the son of Johann Stamitz, who developed the Mannheim Orchestra to a position of European renown. His music is gracious and melodically fresh, if not very profound or interesting in development. The New Music Quartet plays both works admirably.

--R. S.

TCHAIKOVSKY: *Quartet No. 1*, in D, Op. 11. BORODIN: *Quartet No. 2*, in D. *Hollywood String Quartet*. (Capitol P8187, \$4.98.)**** Both of these string quartets include movements that are better known than the works as a whole, the *Andante cantabile* from the Tchaikovsky work and the *Nocturne* from the Borodin work. The two quartets are melodious and uncomplicated, emotionally charged and colorful.

The bold harmonies and declamatory phrasing in the last movement of Borodin's quartet stand out. The performances by the Hollywood String Quartet (Felix Slatkin, Paul Shure, Paul Robyn, and Eleanor Aller) are sensitive but a little understated—some people may prefer the restraint in such richly sentimental works. The recording is clean and well defined, but a tendency toward shrill highs must be tempered by controls. —R. A. E.

Request Series

LATEST entrant in the low-price field is a set of ten twelve-inch disks from Urania, called Request Series, (URRS 1 to 10)*, each priced at \$3.50. The list includes Beethoven's *Emperor Concerto* and *Fifth Symphony*; Borodin's *Second Symphony* and the dances from *Prince Igor*; Brahms's *Third Symphony*; Dvorak's *Symphony from the New World*; Schubert's *Seventh and Eighth Symphonies*; Schumann's *Manfred Symphony*; Strauss's *Le Bourgeois Gentilhomme Suite*; Tchaikovsky's *First Piano Concerto* and the *Violin Concerto*.

All of the recordings were taped in Europe and, except for Ely Ney who plays the Beethoven concerto, and Richard Strauss who at some time or other conducted the Vienna Philharmonic in the present performance of the *Gentilhomme* music, the various executives and conductors are not well known in America. They are, however, of high professional calibre and well worth listening to. The Tchaikovsky concertos are played respectively by Alex de Vries, pianist, and Rudolf Schulz, violinist. The orchestras represented, in addition to the Vienna Philharmonic, are those of Radio Leipzig, Radio Berlin and Leipzig Gewandhaus, conducted variously by Karl Böhm, Franz Konwitschny, Gerhard Pflüger, Karl Rucht, Herman Abendroth, and Arthur Rother.

The recordings are of sufficiently good quality, technically, to be worthy of higher-priced issues, although the original taping does not fall within the "superb" classification. —R. E.

Two Choirs

GREGORIAN CHANTS. *Mt. Angel Seminary Gregorian Choir, Dom David Nicholson, O.S.B., conductor*. (Gregorian Institute of America MA-LP-1.)*** The number of records devoted to Gregorian chant is small, and this is a welcome addition to the lot. Thirteen excellently varied examples of this very beautiful music, including some composed in this century, are sung here in the Solemn style. The fine choir is from the Benedictine Abbey of Mt. Angel, forty miles south of Portland, Ore., and the technical end of the recording was under the direction of Werner Janssen. The Gregorian Institute, from which the record may be purchased, is at 2132 Jefferson Ave., Toledo 2, Ohio. Extensive notes accompany the record.

--R. A. E.

MOTETS OF THE VENETIAN SCHOOL. *Chapel Choir of the Cathedral of Treviso, Msgr. Giovanni d'Alessi, directing*. (Vox PL 8030, \$5.95.)

** Included here are motets by the two Gabrieli, Giovanni Nasco, Claudio Merulo, and Giovanni Matteo Asola, in which the singing of the Italian choir of men and boys is vital and natural, if not notably refined. Those who like the flute-like sounds produced by boy sopranos in most American (and British) choirs may be disturbed by the edgy tone quality of the boys' voices heard on this recording, but the matter will be of slight concern to anyone whose major interest is in the beautiful and largely unfamiliar music the choir recreates so enthusiastically. —A. H.

Orchestra

Dvorak

Aust

cond

\$2.49

first

felt

folk

well

tion

ing

the

l

sions

Enesco

11, 1

Dvorak

in C

in F

Sym

duct

tillat

zky

spirit

forth

ly

gran

com

Haydn

shar

phon

Mid

gen

bia

core

ning

well

phy

styl

Le

the

for

one

Hay

Le

(Ex

gro

and

play

Orch

ish

Fun

due

for

he

cert

Koda

NA

32h

tra

(M

mu

with

nam

set

of

and

co

it

Ko

ma

an

and

co

</

Orchestral Music

DVORAK: Slavonic Dances, Op. 46. *Austrian Symphony, George Siger conducting.* (Remington R-199-106, \$2.49.)*** The Czech composer's first set of Slavonic Dances, heartfelt and ebullient tributes to the folk music of his country, are too well known to need recommendation. The performance and recording here are satisfactory, and it is the lowest priced of the several versions available.

—R. A. E.

ENESCO: Roumanian Rhapsodies, Op. 11, No. 1, in A, and No. 2, in D. DVORAK: Slavonic Dances, No. 1, in C; No. 2, in E minor; No. 3, in F; and No. 8, in G. *Indianapolis Symphony, Fabien Sevitzky conducting.* (Capitol S 8209, \$4.85.)*** Workmanlike but hardly scintillating performances; Mr. Sevitzky does not seem to catch the spirit of the music although he sets forth its substance straightforwardly enough. As these potpourri programs go, the couplings are notably complementary.

—J. L.

GERSHWIN: Porgy and Bess (symphonic arrangement.) GOULD: Spirituals for Orchestra. *Minneapolis Symphony, Antal Dorati, conductor.* (Mercury MG 50016, \$5.95.)**** Both of these works are performed by the Minneapolis orchestra with a characteristically crisp and energetic treatment. As with other disks of this series, the sounds of the instruments have been pressed with a high degree of realism.

—J. U.

HAYDN: Symphony No. 45, in F sharp minor (Farewell); Symphony No. 7, in C major (Le Midi). *Philadelphia Orchestra, Eugene Ormandy conducting.* (Columbia ML 4673, \$5.45.)*** This recording is a pure joy from beginning to end. The symphonies are well contrasted. The Farewell Symphony of 1772 is a work of mature style yet marvelous lyric simplicity. Le Midi, on the other hand, reveals the influence of the concerto grosso form. Composed in 1761, it was one of three symphonies which Haydn called Le Matin (Morning), Le Midi (Noon), and Le Soir (Evening). The concerto (solo group) is made up of two violins and cello. Not only these string players but all of the Philadelphia Orchestra musicians play with ravishing tone quality and freshness. Furthermore, Mr. Ormandy conducts with a fine taste and feeling for eighteenth-century style that he has not always revealed in concert performances of Haydn.

—R. S.

KODALY: Suite, Harry Janos. DOHNANYI: Ruraria Hungarica, Op. 32b. *London Philharmonic Orchestra, Wilhelm Schuechter conducting.* (MGM E3019, \$4.84.)**** Kodaly's much-recorded suite is paired here with the first recording of Dohnanyi's Hungarian Landscapes, a set of five pieces. The combination of a plush, effective orchestration and some characteristically beautiful folk melodies make a rich concoction of the Dohnanyi score, and it is a fine companion piece for the Kodaly. No reservations need be made about the excellent performances.

—R. A. E.

PROKOFIEFF: A Summer Day Suite, Op. 65b. KABALEVSKY: The Comedians, Op. 25. DVORAK: The Water Sprite, Op. 107. *Orchestra of Radio Berlin, Adolf Fritz Gruh, Arthur Rother, and Gerhard Wiesenhutter conducting.* (Urania URLP 7082, \$5.95.)*** The three works con-

tained in this disk are in one way or another designed for youthful audiences. The Prokofieff suite consists of seven of a dozen little piano pieces called *Musiques d'enfants* (1935) that the composer orchestrated in 1941. Though there are occasional sprightly rhythmic or melodic turns, the basic material is rather uninteresting. As descriptive music it suffers by comparison with Peter and the Wolf, which followed a year later. Kabalevsky's *The Comedians* was apparently written as incidental music for a children's play by Daniel. Its ten movements do not follow a dramatic progression but stand on their own as delightful mood pieces, each preserving the character of a dance form. The Water Sprite by Dvorak is one of three symphonic poems inspired by a collection of Slavonic folk poems (the others are *The Midday Witch* and *The Golden Spinning Wheel*, both previously recorded by Urania). Its theme is macabre, but its neo-Wagnerian score is agreeable enough. The orchestra of Radio Berlin, under its several conductors, plays smoothly and with fine tone.

—C. B.

RIMSKY-KORSAKOFF: Scheherazade, Op. 35. *Philharmonia Orchestra of London, Leopold Stokowski conducting.* (RCA Victor LM 1732, \$5.72.)** The considerable reverberation here could be unsettling to some ears. To mine it was no nuisance at all because it seemed as if the conductor and the engineers were conspiring to exploit every last element in the performance—even to the singular acoustics of the unidentified London auditorium. Every solo instrument and the several choirs are reproduced with startling fidelity. Perhaps it goes without saying that Mr. Stokowski is perfectly cast to essay this music; as far back as the middle 1930s he made a recording of it that outshone competition for a dozen years. He turns the score into a vehicle for orchestral virtuosity, and this is a game at which nobody can beat him. The colors he elicits are all but visual. With a stunning job—the so-so rating is more a protest against the prevailing imbalance than anything else. In other words, to make everything sound as it should you have to stand by your dials and do a lot of twirling.

—J. L.

ROUSSEL: The Spider's Feast; The Sandman. *Paris Philharmonic, René Leibowitz conducting.* (Esoteric ES 511, \$5.95.)*** As a twentieth-century French composer, Albert Roussel was more at home in the homophony of Debussy or the mixed tonalities of the modernists, although he allowed himself the piquancy of dissonance. These two ballet scores, the first dating from 1913, the second going back to 1908, are pleasant examples of his mellifluous and rather tranquil style, recorded *con amore* in the presence of Mme. Roussel.

—R. E.

SCHUBERT: Symphony No. 4, in C minor (Tragic). *Concertgebouw Orchestra of Amsterdam, Eduard Van Beinum conducting.* (London LL 736, \$5.95.)**** A sturdy and noble interpretation of a work that is amazingly rich both in beautiful themes and original development. The Concertgebouw Orchestra, like the Vienna Philharmonic and the Boston Symphony, has a wonderful maturity of style. One feels that every musician in it has been steeped in great music for a lifetime.

—R. S.

SWANSON: A Shory Symphony. KUPFERMAN: Little Symphony. *Vienna*

State Opera Orchestra, Franz Litschauer conducting. (Vanguard VRS 434, \$5.95.)*** Vanguard has earned itself a special vote of thanks with this disk, which couples two worthy symphonic essays by active American composers. The chances are that anyone interested in owning one of them will be pleased to have both. Howard Swanson's work won the 1951 New York Music Critics Circle Award and has since been played by several orchestras. Meyer Kupferman's composition, a witty and affectionate tribute to late-eighteenth-century forms and styles and a recent product, was given its premiere by the Los Angeles Philharmonic. Mr. Litschauer and the Austrian orchestra offer exemplary performances of both symphonies.

—A. H.

For Cello

SCHUBERT: Rondo Brillant in B minor, Op. 70. BEETHOVEN: Sonata No. 10, in G major, Op. 96. *Joseph Szigeti, violinist; Carlo Bussotti and Mieczyslaw Horszowski, pianists.* (Columbia ML 4642, \$5.45.)

*** Each composer in this felicitous coupling is represented by a product of his artistic maturity—Schubert by one of the two violin and piano works written in the 1820s (by all indications the Rondo is here recorded on LP for the first time), and Beethoven by the last of his sonatas in that form. The Rondo finds Schubert in one of his more heroic moods, where it is likely that Beethoven turned to the writing of this simply-conceived and lighthearted violin sonata more in response to public demand than from personal necessity. Mr. Szigeti plays both with considerable élan and technical finesse, though his tone tends to be thinish in the quieter moments of the Beethoven work.

—C. B.

For Guitar

FLAMENCO. *Carlos Montoya, guitarist.* (Remington R 199-134, \$3.)

*** This recording is advertised as the first fruit of a new microphone technique designated as Musirama, the particulars of which are not at hand. It would seem that Remington has something; Señor Montoya's somber tone emerges with just the right edge, and the surfaces are remarkable in view of the bargain price. Aficionados will recall that the performer was associated in years past with the celebrated La Argentineta, and it is the music from her Bolero Mallorquin which is outstanding here. In two of the songs Señor Montoya collaborates with the mezzo-soprano Lydia Ibarrondo with unusual effectiveness. At the price, guitar fanciers cannot afford to overlook this disk.

—J. L.

Concertos

LISZT: Concerto No. 1, in E flat major; Hungarian Fantasy in E minor. *Claudio Arrau, pianist. Philadelphia Orchestra, Eugene Ormandy, conductor.* (Columbia ML 4665, \$5.45.)*** Apparently as intrigued as the so-called audio bug with the hi-fi ting-a-ling of the triangle, Columbia has done its best to call lay attention to that instrument's part in the E flat Concerto, dubbed the Triangle Concerto. It sounds fine—as does, incidentally, Mr. Arrau's role in the proceedings. Supersonics notwithstanding, he manages a more mellowed tone than most pianists, who are content to skitter their way through this work. His performances here and in the equally demanding Fantasy

Records and Audio

are distinguished by their technical clarity and musical honesty. He is admirably supported in both instances by Mr. Ormandy and the orchestra.

—C. B.

ELIZALDE, FEDERICO: Concerto for Violin and Orchestra. *Christian Ferras, violin; London Symphony, Gaston Poulet conducting.* (London LS 564, \$4.95.)** Elizalde, born in Spain in 1908 and educated in America and England, had a profitable career during the late 1920s conducting and composing for a band in England, where he was known as Fred Elizalde. In 1931 he returned to his native country to study with Falla and Perez Casas, and in 1936 one of his works was played in that year's International Society for Contemporary Music festival. The Violin Concerto is a pleasant, occasionally brilliant post-impressionist work, with a well-integrated Spanish flavor. The performance is expert.

—R. A. E.

MACDOWELL: Piano Concerto No. 1, A minor; Piano Concerto No. 2, D minor. *Vivian Rivkin, pianist; Orchestra of the Vienna State Opera, Dean Dixon conducting.* (Westminster WL 5190, \$5.95.)*** These are admirable performances. Miss Rivkin plays with romantic sweep and sensitivity, and at the same time is fully equal to the virtuosic demands of the concertos. Mr. Dixon conducts the music with real affection. Without becoming unduly sentimental or mock-heroic, he accepts the music on its own terms. The A minor Concerto has aged perceptibly, but the D minor Concerto is still a stirring piece of music. It is a pity that our pianists who play the Grieg and Liszt concertos to death do not perform it more often. The Vienna State Opera Orchestra plays superbly, with as much gusto as if it were performing Mozart or Strauss.

—R. S.

In Lighter Vein

HERBERT: Victor Herbert Suite. *Montovani and his orchestra.* (London LL 746, \$5.95.)**** Heralded as the "Record of the Year", this is indeed a recording of superior technical quality, though no better than the best from other sources. The lush orchestrations, à la Kostelanetz, contribute much to the acoustical effects of the disk and may even do something for the well-worn melodies.

—R. E.

LIFE MAGAZINE FEATURED THE FOLLOWING SIX RECORDS AS HIGH-FIDELITY FAVORITES

GLIERE	Red Poppy Ballet	WAL 210
RESPIGHI	Pines of Rome	WL 5167
HAYDN	Military Symphony	WL 5045
PROKOFIEV	Lieut. Kijo	WL 5091
RIMSKY-KORSAKOV	Piano Concerto	WL 5068
SCHUBERT	Trout Quintet	WL 5025



Obituaries



FRIEDRICH SCHORR

FARMINGTON, CONN. — Friedrich Schorr, 64, Wagnerian baritone with the Metropolitan Opera Company from 1923 to 1943, died at his home here on Aug. 14. A Hungarian by birth, Mr. Schorr studied both music and law in Vienna before making his debut in Graz, Austria. When he came to this country to join the Metropolitan, he had already established himself in Prague and Berlin.

During his four years in Graz, Mr. Schorr sang mostly Wagnerian roles. His first appearance in New York was on Feb. 20, 1923, with the German Grand Opera Company, which was on tour here. The next season he was signed by the Metropolitan and first appeared with that company in February, 1924, in the role of Wolfgram von Eschenbach in a performance of *Tannhäuser*, conducted by Artur Bodanzky, with Maria Jeritza as Elisabeth.

In the seasons that followed, Mr. Schorr achieved world-wide recognition as a leading interpreter of Wagner. He was especially admired for his portrayals of Wotan in the Ring cycle (the role in which he made his start in Graz) and of Hans Sachs in *Die Meistersinger*. Among his other important roles were Daniello in Krenek's *Johnny Spielt Auf*, which was given its first American performance at the Metropolitan on Jan. 19, 1929, and the title role in Weimberger's *Schwanda*, first performed here in 1931. He also appeared in revivals of *Fidelio*, *Salomé*, and *Elektra*.

From 1923 to 1932, Mr. Schorr sang at the Berlin State Opera House and at the Wagner Festspielhaus in Bayreuth. In his last years at the Metropolitan he spent much of his time training singers and, in 1938, was made vocal advisor to Wagnerian singers there. His retirement, at the end of the 1942-43 season, followed his final appearance as *The Wanderer* in *Siegfried*. Thereafter he devoted himself to teaching at the Hartt School of Music in Hartford, Conn., where he established an opera workshop. In 1950, he was named as artistic counselor for German operas by the New York City Opera Company.

Surviving are his wife, Mrs. Virginia Schorr, whom he married a year ago, and two brothers, Gyula Schorr, of New York, and Eugene Schorr, of Rye, N. Y. His first wife, the former Anna Scheffler, a dramatic soprano, died in 1951.

MACKLIN MARROW

Macklin Marrow, 53, composer, conductor, and music director of the overseas branch of the Office of War Information during World War II, died at New York Hospital on Aug. 8. Mr. Marrow's last post was as music director of MGM Records, a division of Loew's Inc. He had composed and conducted music for some fifty Broadway productions and had

served as guest conductor with the New York Philharmonic-Symphony at Lewisohn Stadium, the National Symphony, the Seattle Symphony, and other orchestras.

A native of Virginia, Mr. Marrow studied at the Georgia Institute of Technology, Georgetown University, and the Institute of Musical Art in Vienna. For six years, from 1923 to 1929, he was musical director for the Provincetown Players and, during the same time, conducted the Newport (R. I.) Symphony and worked with Franz Schalk at the Vienna Opera. Later he became musical director for the dramatic festivals at Central City, Colo. In the late thirties he was associated with the Hartford and Bridgeport Symphonies and the New York Festival Orchestra. His last theatrical engagement was as conductor for the 1952 revival of *Come of Age* at the New York City Center.

Mr. Marrow is survived by his widow, Julie, and a daughter, Ann.

NICOLAI BEREZOWSKY

Nicolai Berezowsky, 53, composer and conductor, died at his New York home on Aug. 26. A native of Leningrad, Mr. Berezowsky received his musical training at the Imperial Capella there and later served as concertmaster with the Bolshoi Theatre Orchestra in Moscow. Coming to the United States in 1922, he was for seven years a violinist with the New York Philharmonic-Symphony while furthering his studies at the Juilliard School of Music. He was also guest conductor with the Cincinnati, National, and Boston Symphonies and was associated with the Columbia Broadcasting System, which he joined as assistant conductor in 1930.

Among Mr. Berezowsky's works are the operas *Prince Batrak* and *Babar the Elephant* (the latter was given its first performance last season by the Little Orchestra Society under Thomas Scherman); four symphonies, two of which were introduced by the Boston Symphony; concertos for violin, cello, and two pianos; a cantata for chorus and orchestra, and a choral work entitled *Hymn to St. Cecilia*. He has received awards from the National Academy of Arts and Letters, the National Broadcasting Company, the Elizabeth Sprague Coolidge Foundation, and the League of Composers. He was a member of the American Composers Alliance, of which he was governor.

Surviving are his wife, Mrs. Judith Berezowsky; a son, Serge; and a daughter, Mrs. Alexander Sprenger.

MAURICE VAN PRAAG

Maurice Van Praag, 67, who retired last year after serving for 36 years as personnel manager of the New York Philharmonic-Symphony, died at Flower Fifth Avenue Hospital on Aug. 9. Having joined the Chicago Symphony as a horn player in 1907 and later becoming soloist with the St. Paul Symphony and Sousa's Band, Mr. Van Praag came to the Philharmonic in 1915 as an extra man. He was made personnel manager in 1922 and, at his retirement, had the longest record of service of any member of the orchestra. His duties included acting as liaison man between the Philharmonic management, the Musicians Union, and the orchestra's players; finding artists to augment the orchestra for large-scale works; and providing odd sound effects when needed.

Mr. Van Praag, who described his half century as musician and personnel manager as "the golden era of music," was born in Amsterdam and was brought to this country by his

parents in 1889 at the age of three. He studied the violin as a boy but turned to the French horn following an accident that injured his right hand.

Mr. Van Praag is survived by a son, Philip, two brothers, and two sisters.

MRS. VERA BULL HULL

Mrs. Vera Bull Hull, 68, a concert manager for several years and former director of the National Federation of Music Clubs, died at New York Infirmary on Aug. 10. She lived and maintained an office at 101 West 55th St. in New York.

Born in Bennington, Vt., Mrs. Hull was graduated from Smith College in 1909. She worked for several concert managing offices and, in 1921, helped to organize the National Music League, which she served as an associate director until 1929. In that year, she entered the field of concert management on her own, first at Steinway Hall and later at the 55th St. address.

MIGUEL SANDOVAL

Miguel Sandoval, 50, conductor and concert pianist, died at Knickerbocker Hospital on Aug. 24. He suffered a heart attack several months ago and collapsed on July 21 while rehearsing for a concert at the Lewisohn Stadium.

Mr. Sandoval, a native of Guatemala, studied under the Genoese pianist Eduardo Trucco in Mexico City and followed him to New York in 1918. He made his first appearance here as an accompanist and later turned to concert engagements. He served as accompanist for Pasquale Amato, Rosa Ponselle, Beniamino Gigli, and Grace Moore, among others.

He was musical advisor to Miss Moore for her films in the thirties and, while in Hollywood, became a writer of film music. In 1941, he returned to New York to join the staff of the Columbia Broadcasting System as pianist. He later became general director of station TGW, of the Guatemalan radio, and continued at that post until the recent change of government there.

Surviving are his wife, Mrs. Federica Sandoval, and a daughter, Manola.

ARNOLD CORNELISSEN

Arnold Cornelissen, 63, composer, pianist, and conductor, died at Memorial Hospital in New York on Aug. 1. Mr. Cornelissen, who had been a resident of Buffalo since 1914, was active in music circles there until his death. He re-organized the Buffalo Symphony in 1921 and conducted it for eight years. In 1941, the National Symphony awarded him first honors for his First Symphony, which was introduced by the orchestra the following year. His compositions, some of which he has introduced himself, have also been performed by the Cincinnati, Chicago, and Detroit Symphonies, as well as by the Buffalo Philharmonic.

Mr. Cornelissen was born in Holland and, at thirteen, won a scholarship to the Royal Music School in Amsterdam. He came to the United States in 1907 and formed a trio, in which he played the piano, with his brother, Andries, and the violinist Jan Geerts.

DOROTHIE LITTLEFIELD

EVANSTON, ILL. — Dorothee Littlefield, 36, died here on Aug. 16. She was for many years premiere danseuse with the Philadelphia Ballet Company, headed by the late Catherine Littlefield, her sister, and with the Chicago Civic Opera Company.



GAETANO MEROLA

SAN FRANCISCO.—Gaetano Merola, 72, founder and director of the San Francisco Opera Company, collapsed and died while conducting the San Francisco Symphony in an outdoor concert at Sigmund Stern Grove on Aug. 30. At one time an assistant conductor of the Metropolitan Opera Company, Mr. Merola founded the San Francisco company thirty years ago and had remained as its director since.

Born in Naples in 1881, Mr. Merola received his early musical training at the Royal Conservatory of Music there. When he came to the United States in 1899, he was appointed to the Metropolitan post and later, in 1906, conducted the Manhattan Opera Company.

Mr. Merola made his first appearances in San Francisco in the early 1920s as a conductor with the touring San Carlo Opera Company. He also organized a season of outdoor opera at Stanford University Stadium, but the venture proved to be a financial failure. Nevertheless, in 1923, he was enthusiastically supported by San Franciscans in his first regular season of opera at the city's Civic Auditorium.

In forming the San Francisco Opera Company, much as it exists today, Mr. Merola planned to use local singers for a chorus and for minor roles and to pick his orchestra personnel from the ranks of the San Francisco Symphony. Within this framework, he presented the world's leading singers on the elaborate, makeshift stage he had set up in the auditorium. His first season, in which he was sole conductor, proved an unqualified success, but it so taxed his energies that he suffered a nervous breakdown at its end.

Nine years later, when San Francisco opened its newly built War Memorial Opera House, Mr. Merola, heading the same company, moved in. In the meantime, under his direction, the company had become bigger and stronger as its conducting and production staffs were enlarged. Its standard of performance, already set at a high level so far as individual singers were concerned, soon earned the company its recognition as one of the country's leading opera organizations, second only to the Metropolitan in New York.

At the time of his death, Mr. Merola had long since completed plans for the San Francisco opera season this fall, which is scheduled to open on Sept. 15 with a performance of *Mefistofele*. The fact remains that San Francisco opera lovers, and those the world over, have sustained a great loss. The San Francisco Opera Company will continue to stand as a fitting monument to Mr. Merola's achievement.

Present at the Stern Grove concert, at which Mr. Merola collapsed, was his wife, Gladys Merola, from whom he was recently separated.

Five
In
A
never
this y
terest.
weeks
only t
maind
heavil
toire.
Lac
program
left to
five c
rehears
gentle
perfor
maxim
sa pa
all Br
In dr
the m
well t
this y
enjus
program
vinsky
Eng
the fi
much
the C
specta
be ce
never
Harsl
progra
him r
drama
to the
chestr
Otto
at Ra
July
and d
orches
cross
Rudol
que do
16. In
Tchaik
becam
battle
for n
some
Piano
sympa
occasi
and e
kin's
Pie
vina
seaso
their
ances,
the w
Solti's
ance
time
As ha
the pa
teux
music
the r
him,
sensit
elegan
Mont
was C
ii on
acous
at Ra
canno
firm.
In
July

Five Conductors Lead Chicago Symphony In Al Fresco Concerts at Ravinia Park

By LOUIS O. PALMER

Chicago

ALTHOUGH programming at Ravinia Park for the Chicago Symphony's summer season never has had an adventurous spirit, this year hit an all-time low for interest. Throughout the entire six weeks of orchestral music there were only two contemporary works, the remainder being devoted to the most heavily overworked standard repertoire.

Lacking an aggressive and unified program policy, the season seemed left to the discretion or whims of its five conductors. With a minimum of rehearsal time at their disposal, these gentlemen chose what must have appealed to them the surest means for maximum effect. Ravinia audiences sat patiently through all-Beethoven, all-Brahms, and all-Wagner programs . . . and attendance figures dropped. In drawing up plans for next year, the management of Ravinia would do well to consider the audience response this year: one of the largest and most enthusiastic crowds was drawn by a program, sans soloist, featuring Stravinsky's Symphony of Psalms.

Eugene Ormandy was the first of the five conductors to appear. This much must be said for his work with the Chicago Symphony: it was always spectacular and never dull. He could be censured for his convictions, but never for his lack of them. Margaret Harshaw, soloist in an all-Wagner program, July 2, was at odds with him most of the evening. Her large dramatic soprano voice had to bow to the superior numbers of the orchestra.

Klemperer Returns

Otto Klemperer was the conductor at Ravinia for six concerts beginning July 7. While there was authority and definition in all he did with the orchestra alone, he evidently was at cross purposes with his two soloists, Rudolf Serkin, on July 7, and Monique de la Bruchollerie, on July 11 and 16. In the case of Miss Bruchollerie, Tchaikovsky's First Piano Concerto became the scene of a determined battle on tempos, ending in a victory for neither side. Mr. Serkin fared somewhat better in Beethoven's Fifth Piano Concerto, for at least here was music for which the conductor had sympathy. One could shut out the occasional gaucheries of the orchestra and enjoy the fluent line of Mr. Serkin's pianism.

Pierre Monteux returned to Ravinia, for his thirteenth consecutive season, on July 18. In addition to their own regularly scheduled appearances, he and Mr. Klemperer shared the week that was to have been Georg Solti's. Mr. Solti failed to get clearance from the State Department in time to keep his Ravinia engagement. As has been Ravinia's experience in the past, the concerts with Mr. Monteux were among the most satisfying musically. One senses a fondness in the musicians of the orchestra for him, a fondness paying dividends in sensitive response to the conductor's elegant phrasing. Appearing with Mr. Monteux as soloist, July 18 and 21, was Gregor Piatigorsky, cellist. Even if one takes into account the poor acoustics of that part of the stage at Ravinia allocated to the soloist, it cannot be said the cellist was in good form.

In the first of his four concerts, July 28, William Steinberg gave his

soloist, Zino Francescatti, the sort of accompaniment any violinist could hope for in Mendelssohn's E minor Concerto. The subtleties and nuances he found in the music made this old war horse seem suddenly new and stimulating. To his part, Mr. Francescatti brought solid craft but no more.

In an all-Russian program, on July 30, Mr. Steinberg appeared to enjoy himself most thoroughly and at the same time to miss much of the essential Slavic character of the music. This was most apparent in Borodin's Symphony in B minor, where drive and nervous tension were substituted for real power. Stravinsky's Symphony of Psalms fared better with the exception of the last movement, whose final portion was taken so slowly all motion seemed to cease.

After having had to cancel his engagements twice previously, Josef Krips succeeded in keeping his Ravinia dates this year, beginning Aug. 4. The results were not altogether happy, for while Mr. Krips is a man of ideas and traditions, many of them seemed incompatible with American taste. His Mozart may be in good Viennese tradition, but to us it sounded sickly sweet and spineless. His Don Juan, by Strauss, had sweep and vulgarity in keeping with the score. Much the same was true of his Wagner. In the latter instance, his soloist was Helen Traubel, who seemed to be having difficulty in her upper register. A watered-down, dulcet Eroica was a fitting climax to Mr. Krips's four concerts.

If the six weeks of orchestral concerts ended at Ravinia in a rather depressed mood, the regular post-season week of chamber music did nothing to alleviate the condition. The Hungarian Quartet, with Mieczyslaw Horszowski as guest pianist, made an inauspicious debut, beginning Aug. 11. The stage and pavilion at Ravinia are not kind to string quartets under any circumstances. Faced with the vast reaches of the pavilion, at Ravinia are not kind to string quartets under any circumstances.



Louis O. Palmer, Leroy Anderson, and Eugene List, who was heard in the premiere of Anderson's Piano Concerto in C, at Grant Park in Chicago.

Faced with the vast reaches of the pavilion, a lusty army of cicadas, and the frequent passing of nearby trains, the tone shrank in size and any semblance of musical continuity was lost.

Meanwhile at Grant Park there was quite another story. Its programs are frankly aimed at a wider audience, yet a fair share of time is given to standard repertoire, to contemporary works, and to what must honestly be called novelties old and new. In effect, there was more interesting music to be heard at Grant Park than at Ravinia, this year. And it was played with far more spirit.

Both Nicolai Malko, conductor, and Grant Johannesen, pianist, carried on the fine, buoyant energy of their opening night into the June 26 performance. From the pianist's repertoire Mr. Malko had chosen Milhaud's Carnaval d'Aix. It was a happy choice for it suited well Mr. Johannesen's talents and temperament. June 27 and 28, Mr. Malko scheduled a Wagnerian program, with Eileen Farrell and Walter Fredericks as soloists. In the first and third scenes from Act I of Die Walküre, we had some of the best music-making this summer. Mr. Malko and the orchestra and mobile support to Miss Farrell's vocally splendid Sieglinde and Mr.

Fredericks' fine characterization of Siegmund.

Carl Eppert's Passacaglia was Mr. Malko's novelty, July 1. It proved to be conservative in speech and rather too extended in treatment for the musical content involved. Julian Olevsky was the rather stolid soloist in Brahms's Violin Concerto, as he also was on July 3 in Lalo's Symphony Espagnole. In the latter instance, however, there was an added warmth and ease to complement the charm of the music. This same program held the first performance here of Beethoven's Battle Symphony. Despite the spirit of the musicians in performance, it is a work likely to return to oblivion.

A Kern-Hammerstein program occupied the weekend concerts of July 4 and 5. Appearing with the orchestra, under the direction of Leo Kopp, were Lois Hunt, soprano; Barbara Ashley, mezzo-soprano; Earl William, tenor; and Robert Weede, baritone.

Walter Hendl's two concerts at Grant Park, on July 8 and 9, offered the second symphonies of Beethoven and Schumann. In both he showed control and appreciation for symphonic architecture. His two novelties were works of stature: Peter Memin's Concerto for Orchestra, and Norman Dello Joio's Variations, Chaconne and Finale. The soloist, Constance Keene, found him a sympathetic and reliable co-worker in the second piano concertos of both Saint-Saëns and Rachmaninoff. The former work found the artist sure of hand and polished of phrase.

Fritz Siegal, concertmaster of the Grant Park Symphony, was the competent soloist in Mozart's Concerto No. 4, on July 10. Another Chicago musician, Dean Sanders, followed with a brittle and technically uneven performance of Grieg's Piano Concerto, on July 12. After intermission of this program, Mr. Malko yielded the baton to Silvio Insana, who directed the chorus and soloists of the Chicago Park District Opera Guild in excerpts from La Traviata. Of the soloists, Miles Nekolny's bass-baritone showed promise of becoming a voice to be reckoned with.

Mr. Malko concluded his series of programs as resident conductor of the orchestra this year with Lois Marshall, soprano, as soloist on July 15 and 17. Of special note in the purely orchestral category were the seldom performed Antar by Rimsky-Korsakoff, and Albeniz' Asturias, in a brilliant transcription by Leide-Tedesco.

(Continued on page 22)

THE MANNES COLLEGE OF MUSIC

(formerly known as The Mannes Music School)

offers courses leading to the

BACHELOR OF SCIENCE DEGREE

MAJOR FIELDS OF STUDY

Piano

Organ

Harpsichord

Strings

Harp

Woodwinds

Brasses

Tympani & Percussion

Voice

Voice (Opera Training)

Theory

Composition

Conducting

REGISTRATION: September 23-29, 1953

CLASSES BEGIN: October 1, 1953

Scholarships Available

For Information, write: REGISTRAR

THE MANNES COLLEGE OF MUSIC 157 East 74th Street, New York 21, N.Y. REgent 7-4476

Outdoor Concerts and Opera Productions Give Richness to Summer Music in Rome

By ROBERT SABIN

Rome

THE summer music season in Rome is extraordinarily rich. Four or five operas a week are presented by the Teatro dell' Opera of Rome at the Terme di Caracalla (Baths of Caracalla), which are equipped with a magnificent stage, the largest in the world, covering 1,500 square meters. The audience of 10,000 persons is seated on a raised and slanting open-air platform, which provides admirable sight lines and excellent acoustical conditions. Outdoor concerts are given at the Basilica di Massenzio (sometimes called the Basilica of Constantine), which also provides excellent visual and auditory conditions. Numerous Italian and foreign organizations appear there.

It was a pleasant surprise to find in Rome a flourishing training school for young opera singers that has now been made available to American as well as Italian students. In September, the Americans will have the opportunity to appear in performances at the opera house in Spoleto, a city near Rome.

The Teatro Lirico Sperimentale (Experimental Lyric Theatre) was founded in 1947, with Beniamino Gigli as honorary president, with the object of providing professional training and experience for young Italian singers who had finished their vocal studies but had not yet made their stage debuts. The school was ap-

pealed by the President of the Council of the Italian Government and placed under the sponsorship of the state. The Teatro di Spoleto, a handsome opera house built in 1864 by a local nobleman, provided a convenient place for the school to present its productions. The school was organized in collaboration with the Teatro dell' Opera of Rome, which actually trains the singers and sends the productions to Spoleto.

The opening of this school to American students, a complicated and

by no means easy task, was accomplished by Francesco Pallottelli, who was Vladimir de Pachmann's manager and close friend for over 35 years and who has been active in the American concert business. Mr. Pallottelli negotiated with the Cultural Section of the American Embassy and with the Italian authorities with the result that nine American singers enjoying Fulbright grants are studying at the school this year. They are Dona Carlson, Marian Farina, Elsie Goldberg, Rose Marie Jun, Nina Lester, and Stephanie Turash, sopranos; Jasper Cox, tenor; John Wiles, baritone; and Peter Maravell, bass.

Students at the school receive vocal training and coaching from Giuseppe Bertelli and Luigi Ricci, of the Rome Opera. They are trained in stage technique by Riccardo Picozzi, also of the Rome Opera. I visited a class and a rehearsal of the first act of Puccini's *La Bohème*, which was scheduled to be given with American students in the cast at Spoleto on Sept. 8 and 10. The Americans are also listed for a concert on Sept. 11. During the winter, students of the Teatro Lirico Sperimental are given the opportunity to watch every phase of opera production at the Teatro dell' Opera in Rome.

The performances at the Terme di Caracalla are the finest given outdoors, visually and acoustically, that I have ever witnessed. The man responsible for the lighting of the productions, Ettore Salani, is nothing short of a genius. He achieves effects on the vast stage that far surpass anything we see at the Metropolitan Opera. I saw an impressive production of Ponchielli's *La Gioconda*, and a brand new one of Verdi's *Il Trovatore*. The leading singers in the *La Gioconda* cast were Maria Caniglia, in the title role; Maria Benedetti, as Laura; Giulio Neri, as Alvide; Corinna Vozza, as La Cieca; Gianni Poggi, as Enzo; and Paolo Silveri, as Barnaba. The performers were all acceptable or better, but Mr. Neri was the only one who sang consistently well throughout the evening. His opulent voice and commanding stage presence were outstanding. Italian operatic acting, by the way, is even more antediluvian and semaphoric in style than ours, to judge by the performances I saw.

The cast of *Il Trovatore* included two singers well known to New York audiences, Fedora Barbieri, as Azucena, and Enzo Mascherini, as the Count di Luna. Caterina Mancini

Israel Philharmonic Announces '53-54 Plans

TEL-AVIV, ISRAEL.—The Israel Philharmonic, in listing its plans for its 1953-54 subscription season, has announced that Leonard Bernstein will return in the double role of conductor-soloist for the opening concert on Oct. 6. Paul Kletzki, Rafael Kubelik, and Walter Susskind, as well as the Israeli conductor George Singer, have all been re-engaged. Sergiu Celibidache will make his first appearance in Israel next year.

Soloists scheduled to appear with the orchestra are Yehudi Menuhin, Isaac Stern, Arthur Grumiaux, Rudolf Serkin, Shura Cherkassky, William Primrose, and the Israeli pianists Pnina Salzman and Ilona Vincze. Works new to the Philharmonic's repertory will be Mahler's Ninth Symphony and Bruckner's Seventh Symphony. As usual, the season will consist of ten subscription concerts, with each repeated ten times.

Marine Corps Bandmaster Elected as ABA President

WASHINGTON, D. C.—Lt. Col. William F. Santelmann, USMC, was elected president of the American Bandmasters Association at the annual convention of that organization in February. Mr. Santelmann, who has been associated with the Marine Band in Washington since 1923 and was recently appointed supervisor of the Marine Corps Band, will be the first military man on active duty to serve as ABA president.

N C A C N C A C
national concert and artists corporation
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York

ANN
AYARS
SOPRANO

ELLABELLE
DAVIS
SOPRANO

PAUL and ADRIANA
KNOWLES
DUO
Tenor and Mezzo-Soprano

LUBOSHUTZ and
NEMENOFF
THE PEERLESS TEAM
Philadelphia Inquirer
Baldwin Pianos

VIRGINIA
MAC WATTERS
Soprano
Metropolitan Opera

ROBERT
McDOWELL
Young American Pianist

Concert Management
WILLARD MATTHEWS
123 East 53rd St., New York 23
Includes for 1953-1954

ALTON JONES
Pianist

"Poetic and often evocative. Played with his customary musicianship, clarity and musical tone." —N. Y. HERALD TRIBUNE

DOROTHY
BRAUCHT
Mezzo Soprano
Concert—Recital—Oratorio

LUCIE BIGELOW
ROSEN
Thereminist



Vera Franceschi inspects the Baldwin concert grand sent to the Santa Cecilia Academy in Rome as the official piano of the Santa Cecilia Orchestra, with which she appeared in a concert at the Basilica di Massenzio

CORNWALL

Basso-Cantante

CONCERT - ORATORIO
Teacher of Singing

Studio: 853 - 7th Ave.

(Appt. 11A) N.Y.C. 19—Circle 5-4504

GANZ

SEASON 1953-1954

Steinway Piano • Decca Records
Address: Hotel Pearson
190 East Pearson Street
CHICAGO 11 - ILLINOIS

FRANZ
ALLERS
Conductor

Mgt. Judson, O'Neill & Judd, Inc.
118 W. 57th Street New York 19, N. Y.

New Music Reviews

By ROBERT SABIN

Three Piano Sonatas In Contrasting Styles

Three piano sonatas by Halsey Stevens, Karel Husa, and Wolfgang Darzins, recently issued by various publishers, reveal three completely different styles and approaches to the form.

Stevens' Piano Sonata No. 3 is an admirably constructed and intellectually stimulating piece of music. As to its structural plan, I cannot do better than to quote the succinct note included in the music: "Although the motivic materials of the work derive almost exclusively from the first three measures of the first movement, and the procedures are therefore developmental throughout, the Sonata is outwardly cast in traditional forms: a sonata-allegro, a large ternary form, and a rondo. The rhythms of the first movement are plastic, in irregular groupings of two and three eighth-notes or their equivalent. The other movements are more regular, but the metrical signatures have been omitted throughout to encourage the performer to think phrase-rhythms rather than measure-rhythms. The harmonic idiom, making free use of dissonant clashes, cross-relations, simultaneous major-minor elements, and similar procedures, nevertheless remains strongly tonal".

It is a pleasure to watch a composer manipulating materials exactly as he wishes, and it is this manipulation that forms the chief attraction of Stevens' sonata. The music has a touch of the professorial about it; it is neat, well-mannered, and academically precise, for all its modernity of style. There is never the danger that Stevens will "go Fanti". But if it is emotionally dry and limited in imaginative force, this work has admirable richness of detail and resourcefulness of development to recommend it. It is issued by American Music Edition. The sonata was first performed on May 5, 1948, in Los Angeles, by John Crown.

The Piano Sonata, Op. 11, by Karel Husa is a heavier, more portentous, more loosely knit, and more romantic composition than the Stevens sonata. It opens with a short introduction, marked *Adagio, pianissimo misterioso*, which reiterates thematic material in various registers of the

keyboard. This leads directly into an extended *Allegro moderato* section which is built up in interesting fashion from an unpromising little figure of four sixteenth notes. This figure is stated first in a measure of 3/8. Then it is expanded in a measure of 5/8; again in a measure of 7/8 leading to a measure of 9/8, and finally to a 4/4 meter, which is quickly varied with other meters. For all its contrapuntal "business" and harmonic ingenuity, this movement becomes a bit turgid before it reaches its seven last proclamatory measures, marked *Maestoso*, which are commonplace, in spite of their rich sonority.

The brief second movement, in which we can see signs of Hindemith, is admirably transparent and consistent. After these two pages of concise expression, the finale, with its storms of octaves and restless harmonic changes, seems somewhat like musical shadow-boxing. The movement begins with a slow introduction, which includes some unusual pedal effects. Towards the close, it breaks into a sonorously ingenious passage in the manner of a cadenza, which in turn leads to a recapitulation of the thematic material stated at the beginning of the first movement. This is broken off, and another improvisational passage dies away, ending on a final positive C sharp. This sonata deserves the attention of serious musicians, although they may find it fussy and too eager to be up-to-date. It is issued in Europe by Schott and is available here from Associated Music Publishers.

Darzins' Sonata in F is principally interesting because of its musical associations. The composer was born in Riga, Latvia, in 1906, and studied with Josef Wirthol. He is now a resident of Spokane, Washington. This sonata is rambling and needlessly complex in meter, but it reveals the ear for sumptuous harmonic texture and pianistic effects characteristic of the issued by Edition Akhnajis, of Chicago.

Composers

The Nordwestdeutscher Rundfunk in Hamburg has recently acquired the rights for the world premiere of Arnold Schönberg's posthumous opera, *Moses and Aaron*. The score of the opera, copied on microfilm, was sent to Germany by the widow of the composer. On Aug. 16, the New York station WNYC presented the first American broadcast performance of Henry Barraud's oratorio *Le Mystère des Saints Innocents*, composed on a poem by Charles Péguy. The world premiere of this work was given in December, 1950, by the Boston Symphony under Serge Koussevitzky. Everett Helm's Second Violin Sonata received its first performance in the Frankfurt Week for New Music. Helm has also completed a Concerto for String Orchestra, Percussion, and Five Solo Instruments, commissioned by the Sudwestfunk for performance at the Donaueschingen Festival in October.

A new opera by Frank D. Fragale, Dr. Jekyll and Mr. Hyde, was given its first performance in Berkeley, Calif., on Aug. 28. Earl B. Murray, assistant conductor of the San Francisco Symphony, conducted the performance by members of the Berkeley Opera Workshop. Harry Shub, violinist, will introduce a new work entitled *Kentuckia* by Frederic Balazs, conductor of the Tucson Symphony, during the orchestra's nation-

wide tour this season. The first performance of Ulysses Kay's choral work *A Lincoln Letter* was presented on a special CBS broadcast from Lincoln, Ill., on Sept. 1. Kenneth Gaburo was heard in a program of his own works on Aug. 2 at McNeese State College, Lake Charles, La. An anthem for mixed chorus by Earle Blakeslee, *The First Psalm*, has been published by the Charles H. Hansen Music Corp.

Jan Mul's opera *De Varkenshoeder* (The Swineherd), after Andersen's fairytale of that name, had its premiere in June by the Netherlands Opera as part of the 1953 Holland Festival.

Contests

AMERICAN CHAMBER OPERA COMPETITION. Auspices: Ohio University College of Fine Arts. For a chamber opera based on an American subject. Open to any American composer. Award: \$250 and production by the Ohio University Opera Workshop. Deadline: May 1, 1954. Address: Hollace E. Arment, director, Opera Workshop, School of Music, Ohio University, Athens, Ohio.

BENJAMIN AWARD FOR RESTFUL MUSIC. Auspices: North Carolina Symphony. For an orchestral work, not to exceed ten minutes in length, that is "restful and reposeful in character". Open to any composer resident in the United States or Canada. Award: \$1,000. Deadline: Feb. 1, 1954. Address: North Carolina Symphony Society, Box 1211, Chapel Hill, N. C.

BERNARD RAVITCH OPERA CONTEST. Auspices: Bernard Ravitch Music Foundation. For a one-act opera in English. Award: \$1,000. Deadline: March 31, 1954. Address: S. M. Blinken, Ravitch Music Foundation, Suite 604, 370 Ft. Washington Ave., New York 33.

INTERNATIONAL COMPOSITION CONTEST. Auspices: Società del Quartetto. For vocal, piano, and two-piano works. Award: 4,000,000 lira. Deadline: Oct. 1, 1953. Address: Società del Quartetto, Casella Postale 56, Vercelli, Italy.

ROME PRIZE FELLOWSHIPS. Auspices: American Academy in Rome. Open to United States citizens for independent work in music and other arts. Award: \$1,250 and expenses for one year. Deadline: Jan. 1, 1954. Address: Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17.

In an international choir competition held in Arezzo, Italy, at the end of June, an event in which 67 choirs from seven European countries took part, the choir of the Gesellschaft der Musikfreunde in Vienna was awarded first prize, and the Walther von der Vogelweide Choir, of Innsbruck, took second place. The Coronation Overture Competition, which was organized by the London County Council, was won by Elizabeth Maconchy for her Coronation Overture—*Proud Thame*.

William Rice, of Houston, has been chosen for the Houston Symphony's annual Texas Composer's Commission for the coming season. His work will be performed by the orchestra during the spring of 1954. Anthony Donato, professor at the Northwestern University school of music, has received the Composers' Press Publication Award for two orchestral works, *Plains and Prairie Schooner*. Joyce Robbins, violinist, of New York, has been named winner of the 22nd annual Kate Neal Kinley Fellowship, which provides \$1,000 to be used for advanced study in this country or in Europe. Herbert Allen Hermann, of Evansville, Ind., was selected as alternate winner.

With the Managers

Joel C. Kimball, of Oak Park, Ill., has been appointed executive secretary of the Rochester Civic Music Association and manager of the Rochester Philharmonic and Rochester Civic orchestras, according to an announcement by Raymond W. Albright, president of the association. Mr. Kimball, Pacific Northwest manager of Community Concerts, Inc., for the past seven years, succeeds Arthur M. See, who died last March. Mr. See had served the association since 1939, when he organized the group, and he brought it to a membership of nearly 10,000, probably the world's largest community music organization.



Joel Kimball

Phil Hart has been engaged as manager of the Portland (Ore.) Symphony. He will continue to manage his own concert presentations, but will move his office to that of the orchestra, 327 Park Bldg., Portland.

National Concert and Artists Corporation has announced the addition to its roster of artists for the 1953-54 season of Nicola Rossi-Lemeni and Gerhard Pechner, basses of the Metropolitan Opera.

American Operas Added To Grass Roots Repertory

RALEIGH, N. C.—North Carolina's Grass Roots Opera, which is administered by the Extension Division of the University of North Carolina, A. J. Fletcher, opera chairman, has added three contemporary American operas to its repertory—Alec Wilder's *Sunday Excursion* and Gian-Carlo Menotti's *The Telephone* and *The Old Maid and the Thief*.

Archives To House Paderewski Memorabilia

Paderewski archives, to house the works, papers, and memorabilia of the life of Ignace Jan Paderewski, will be established next year in New York under the auspices of the Paderewski Foundation, Inc. The collection of historical material relating to the Polish composer-pianist will be available to the general public, as well as to scholars, at the offices of the foundation at 55 W. 42nd St.

Hamburg Orchestra To Celebrate Anniversary

HAMBURG, GERMANY.—The Philharmonic Society of Hamburg will celebrate its 125th anniversary with the opening of the 1953-54 season. Twelve regular and two special concerts will be given during the anniversary season, opening on Sept. 20.

The SZIGETI

transcriptions include
TARTINI Concerto in D minor
(for Violin and String Orchestra)
Violin and Piano arrangement
a "must" for Violin Students

Published by
CARL FISCHER, INC.
62 Cooper Square, New York

Our newest Songs
Just issued!
Concert
All Paths Lead to You high
—Richard Hageman
Sleep Sweet high
—Richard Hageman
There Will Be Other Summers medium
—Gordon Young
Sacred
Song of Praise high
—Frank LaForge
O Love Divine, My Shepherd low
—Amy Worth

These two songs may also be sung in Christian Science services.

GALAXY
MUSIC CORPORATION
50 West 24th Street New York 10

Orchestras Seek Employee Benefits

The Philadelphia Orchestra, Eugene Ormandy, conductor, is endeavoring to provide state unemployment compensation coverage for its 104 musicians in its current negotiations with Local 77, American Federation of Musicians. The signing of a new contract for the 1953-54 season between the orchestra and Local 77 hinges on the obtaining of compensation coverage. Under the Pennsylvania unemployment laws, an organization such as the Philadelphia Orchestra is not covered automatically and must voluntarily request admission. The New York Philharmonic-Symphony has been covered by that state's compensation law since 1952. The Pittsburgh Symphony became the first orchestra in Pennsylvania to receive coverage early in July.

Thomas Scherman, conductor of the Little Orchestra Society, has announced that members of the orchestra will receive all benefits of government plans this year. These include the Federal Social Security Plan, the New York State Unemployment Plan, and the Workmen's Compensation Plan.

The American Guild of Musical Artists, American Federation of Labor, has established a committee, with Blanche Thebom as chairman, to investigate the present income tax and other tax laws and regulations affecting performing artists in the fields of opera, concert, and dance. The committee hopes, on the basis of these investigations, to recommend changes in the present regulations and laws that artists believe effect them adversely.

Newport Festival Offers Three Programs

NEWPORT, R. I. — Newport's first summer music festival, which opened on Friday, Aug. 7, presented members of the New York Philharmonic-Symphony, under the direction of Remus Tzincoca, Roumanian conductor, in three weekend concerts. Among the soloists appearing with the festival orchestra were Erica Morini, who played Mozart's A major Violin Concerto, on Friday; Robert Merrill, who was heard in arias by Mozart and Rossini, on Saturday; and Claudio Arrau, who played Liszt's E flat Piano Concerto, on Sunday.

The audience of 1,500 attending the opening concert heard, in addition to the Mozart concerto, the Overture to Wagner's *Die Meistersinger* and Beethoven's *Seventh Symphony*. On Saturday evening, Mr. Tzincoca led the orchestra in Smetana's *The*

Moldau and a suite from Falla's *Three Cornered Hat*, and for the final program William Schuman's *Symphony for Strings*, Mozart's *Symphony No. 41*, and Dinu Lipatti's *Tzigane Suite*. Due to inclement weather, the festival concerts were given in the auditorium of the Newport Naval Station instead of on the terrace of Salve Regina College, as originally scheduled.

Brussels Conference Works Toward Music Exchange

A prospective relaxation of international copyright regulations may facilitate a fuller exchange of music among the countries that are members of the United Nations. Graydon Ausmus, president of the National Association of Educational Broadcasters, said that a recent conference of the International Music Council in Brussels resulted in "real progress" for freer cultural relations among world powers. The Brussels meeting, sponsored by the United Nations Educational, Social and Cultural Organization, dealt specifically with the regulations applying to noncommercial purveyors of music. That classification includes the network of the National Association of Educational Broadcasters, which comprises 102 stations in the United States.

Bach Circle Formed In California

HOLLYWOOD. — A California Bach Circle has been founded by a group of musicians, musicologists, actors, and authors, headed by the pianist and critic Carl Post, to perform Bach's music as it was originally intended to be performed. During the first week in December, the organization will present its first concert at Ivar Theatre in Hollywood, with Giovanni Camajani, head of the music department of San Francisco University, conducting an orchestra of ten strings and a chorus of sixteen voices. Soloists in this program will be Mr. Post and Samuel Singer, violist.

German Orchestra To Play In Austrian Festival

DONAUESCHINGEN, AUSTRIA. — The Südwestkunk Orchestra of Germany will be conducted by Hans Rosbaud in two concerts in the annual contemporary music festival in Donaueschingen, Oct. 10 and 11. Works by Everett Helm, Karel Husa, Jacques Wildberger, Gieseler Klebe, Karl Amadeus Hartmann, Boris Blacher, Luigi Nono, Olivier Messiaen, and Arnold Schönberg are scheduled for performance, many for the first time. Pierre Schaeffer's opera-ballet *Orpheus* is also listed.



TWO IN MALONE

Arthur Ferrante and Louis Teicher, duo-pianists, sign autographs following their concert for the Malone (N. Y.) Civic Music Association. From left to right are Mrs. G. L. Riddell, secretary of the association; Charlotte Henderson, treasurer; Helen Ives, vice-president; Mr. Teicher; Chester Pease; Herbert G. Willis, president; and Mr. Ferrante.



AFTER amicable negotiations with Associated Music Publishers, Inc., we have changed our name from Associated Musicians, Inc., to AFFILIATED MUSICIANS, INC. The similarity of the two names made the change advisable. The letters for our Edition, AMI, remain.

We are happy to announce our first catalogue of new music for *chorus, orchestra, chamber music groups, organ, for strings, woodwinds and brass instruments*, (also new songs, our "Condenscore" Edition of symphonic literature and our music books for children.)

If you have not yet received our catalogue, please write to

AFFILIATED MUSICIANS, Inc.

Publishers and Distributors of Music and Books on Music
8350 MELROSE AVENUE • LOS ANGELES 46, CALIFORNIA

AMP fine music
for student, amateur, professional

PIANO ORGAN
VOCAL SOLO CHORUS
RECORDER GUITAR
INSTRUMENTAL SOLO CHAMBER MUSIC
STRING — WIND — BRASS ENSEMBLE
OPERA ORCHESTRA BAND
miniature score

ASSOCIATED MUSIC PUBLISHERS, INC.

publishers & importers of fine music

25 W. 45th St., New York 36 • 6331 Hollywood Blvd., Hollywood 28



FRANCES WILLIAMS

Composer

CHORAL COMPOSITIONS include

THANKSGIVING

Give Thanks—SATB, SSA, SA, SAB

CHRISTMAS:

Now, Bright and Still—SATB, Jr. Choir and SATB

In Bethlehem's Lowly Manger—SATB and Jr. Choir—SSA and SA, with optional descant.

GENERAL ANTHEMS:

Sing to the Lord on High—SATB

Be Thou Exalted, O God—SATB, S.S.A.

Pub. by Harold Flammer, Inc., 251 W. 19th St., N. Y. 11

CORNELIUS L. REID
TEACHER OF VOICE
AUTHOR OF

"BEL CANTO: Principles & Practices"
"Extremely stimulating"
The Book Exchange, London
"Recommended!"
P. L. Miller, Mus. Dir., NYPL
Studio: 165 W. 94th St., N. Y. C. 23-4040

Ask for Our List of
BOOKS ON MUSIC

Tell Us Your Needs.

DORAY PUBLICATIONS
1823 SPRUCE ST. • PHILA. 3, PA.



American Theatre Wing

The Official Training Program
of the Entertainment Industry
Offers:

COURSES in Opera, Concert,
Musical Comedy, Operetta, TV
and Radio

**SPECIALIZED PRACTICAL
INSTRUCTION** in every phase
of training the voice and in
developing acting ability under
recognized leaders professional-
ly active in their fields.

**ALSO COURSES IN COMPO-
SITION AND CONDUCTING**

Music Division

American Theatre Wing

351 West 48th St., New York 36

BOSTON UNIVERSITY

College of Music

All Branches of Music
and Music Education

Robert A. Choate, Dean

Courses leading to the degrees A.A. in Mus.; B. Mus.; M.M.; M.M. Ed. in conjunction with the Graduate School—M.A.; Ph.D. In conjunction with the School of Education—M.Ed.; Ed.D. Year-round Projects and Workshops include:

Workshop in Music Education
Opera Workshop

Pianists Workshop

Eminent Faculty of Artists, Composers, Scholars and Educators

Master Classes under such leaders as—
Arthur Fiedler Paul Ulanowsky

For information, catalogue, illustrated folder, write

DONALD L. OLIVER
Director of Admissions

BOSTON UNIVERSITY

Room 112

705 COMMONWEALTH AVENUE
BOSTON 15, MASSACHUSETTS

PEABODY CONSERVATORY OF MUSIC

Instruction in all branches of music for the beginner or advanced student. B.Mus., M.Mus., M.V.M. Vir-tuoso degrees. Affiliated Johns Hopkins, Goucher, Loyola. Prepares for professional careers in music, including concert, composing, music therapy, teaching, sacred music, public school music. Member N.A.S.M. Residences, Summer School. Catalog. Reginald Stewart, Director, 17 East Mt. Vernon Place, Baltimore 2, Md.

Philadelphia Conservatory of Music

77th Year

216 South 20th Street
Maria Eberman Drake, Director
Eminent Faculty
Expert Child Training
Complete Degree Courses

216 S. 20th St. Locust 7-1877

PIANO VOICE—VIOLIN ACCORDION

Vocal Coaching in Operas

FREE Practice Rooms

Private Lessons for Beginners and Advanced, Classical & Modern Music. Expert Disc Recordings and Accompanist.

WEST END MUSIC STUDIO

839 West End Ave., Apt. 2-B (Ent. 101 St.)
Tel. Riverside 9-8552 (1-10 P.M.)

Ravinia and Grant Park

(Continued from page 17)

In her arias, Miss Marshall revealed a uniquely beautiful spinto quality.

July 18 and 19 were Leroy Anderson nights at Grant Park, for the composer conducted many of his popular tunes and the first performances of his Piano Concerto in C. Eugene List was the enthusiastic soloist in this overambitious, eclectic vehicle, since Anderson's idiom is the short, happy tune.

Thomas Schippers, a very talented young conductor, had the players sounding live and eager, in the July 22 and 24 programs. His vitality and musicality were infectious. The soloist was Patricia Neway, soprano.

A concert version of Donizetti's Don Pasquale, conducted by Leo Kopp, occupied the weekend of July 25 and 26. Even Mr. Kopp's frequently inept tempos could not bog down the gaiety of the music, the apt English translation by Phyllis Mead, or the expert teamwork of the singers, Laurel Hurley, Lawrence Davidson, Frank Valentino, Davis Cunningham and Charles Rich.

Thor Johnson's pair of concerts, on July 29 and 31, were most notable for the playing of the cello soloist on both occasions, Paul Olevsky, and for the novelty by Leon Stein, Dance of the Exultant, from Three Hassidic Dances. The dance's rhythmic strength made one wish all three had been scheduled. Mr. Olevsky's eloquent cello was heard to best advantage in the Dvorak Concerto. Alfredo Antonini also had two excellent soloists, on Aug. 1 and 2. Barbara Gibson was spectacular for her faultless coloratura, her possession of a substantial lower as well as upper voice, and a quality of voice as pleasing to the ear as her person is to the eye. Frank Guarnera had developed a hard metallic edge to his voice.

Maurice Abravanel, conductor, and Louis Kaufman, violinist, were in better form in the second of their two joint appearances. In a Beethoven program, The Seventh Symphony danced along in great spirits, and the challenge of the Violin Concerto, perhaps, spurred Mr. Kaufman to better things.

Suppe and Menotti Bill

On Aug. 7 and 9, Mr. Kopp directed two one-act comic operas: Suppé's The Beautiful Galatea, and Menotti's The Old Maid and the Thief. Divorced from its stage action, the former is only mildly diverting. Here the outstanding member of the cast was William Miller, tenor, whose Midas was textually intelligible and vocally on ever sure ground. With The Old Maid and the Thief, however, both cast and audience had a fine time. As Miss Todd, Mary Kreste gave a most convincing performance both visually and orally. Together with the remaining members of the cast—Adelaide Bishop, Henrietta Chase, and Thomas Tipton—it was a performance to remember for a long time.

To bring its season to a rousing finale, the Grant Park Symphony had Julius Rudel as its conductor. In his symphonic program, on Aug. 12, Beethoven's Eighth Symphony was clean, precise, and well ordered, while Falla's Suite from The Three Cornered Hat was built with a sure hand and an appreciative sense of its cumulative color values. Together with his piano soloist, Wanda Krasoff, Mr. Rudel directed a performance of Dohnanyi's Variations on a Nursery Tune to make one wonder why this work is not more frequently performed.

The closing concerts, on Aug. 15 and 16, were devoted to Smetana's The Bartered Bride. Here, again, Mr.

Rudel kept things going at a merry pace, with the orchestra responding to him in fine fettle. Jan Rubes must be singled out for his portrayal of Kezal, in which he showed a stagewise personality and excellent control over a large, warm bass voice of fine range. Despite a pronounced accent, his English was at all times clearly enunciated. Eva Likova and Rudolf Petrak, cast in the romantic roles, were in good voice. Miss Likova was a convincing Marenka, but Mr. Petrak too often had a tendency to consider his Jenik a Wagnerian hero. Jack Harrold was his usual uproarious Vasek.

Attendance for the 31 concerts of the Grant Park season was estimated at 381,300. Rain immediately preceding a concert, or a threat of rain was blamed for cutting severely attendance at many concerts for the orchestra's shell is located far from any shelter whatsoever. The orchestra, whose personnel is made up of players from all over the country, was the best-balanced unit in the organization's history.



Carroll Glenn (left), violinist, chats with Mrs. Glad R. Youse, chairman of the Sigma Alpha Iota Foundation, before her concert for SA! convention members

Sigma Alpha Iota In Chicago Convention

CHICAGO.—Some 650 members of Sigma Alpha Iota gathered here from Aug. 14 to 18 for the music fraternity's golden anniversary convention. Official delegates from the 111 college chapters and 64 alumnae chapters joined national officers, chairmen, and other college, alumnae, patrons, and honorary members for the meetings at the Drake Hotel.

President for the convention was Georgina Potts, of Toledo, Ohio, who was one of the seven founders of Sigma Alpha Iota, at the University of Michigan in 1903.

Kathleen Davison, of Des Moines, Iowa, was re-elected president of the fraternity. Other national officers for the coming year are Mrs. Thomas P. McAdams, of Tulsa, Okla., first vice-president; Christine Springston, of San Diego, Calif., second vice-president; Mrs. Derk A. Vloedman, of Woodward, Okla., secretary; Mrs. George A. Wood, of Milwaukee Wis., treasurer; Mrs. Cecil C. Hamilton, of Oklahoma City, chaplain; and Mrs. Edna Rait Hutton, of Des Moines, editor. Mrs. Clarence M. Sale, of Dallas, was reappointed executive-secretary.

William Schuman, composer and president of the Juilliard School of Music, was principal speaker at the banquet that brought the convention to a climax.

Performances of works that have won Sigma Alpha Iota contests, other recitals and concerts, discussion panels, reports on the fraternity's many philanthropic activities, and citations to people who have served the cause of American music provided a busy week for the convention members.

Columbus Orchestra Appoints Monteux Fils

COLUMBUS, OHIO.—Claude Monteux, the son of Pierre Monteux, will conduct the Columbus Little Symphony during the coming season. Mr. Monteux has taught at his father's summer conducting school at Rockford, Me., and has organized a little-symphony group in New York. At one time a student of the Paris Conservatory, he has conducted the Ballet Russe de Monte Carlo orchestra.

Mr. Monteux was asked to conduct the Columbus orchestra to replace Henry Mazer, whose duties with the Wheeling (W. Va.) Symphony conflicted with his work in Columbus last year. The Little Symphony will be heard in five concerts during 1953-54, in addition to several radio broadcasts and concerts for children.

The Seventeenth Star, a symphonic drama written by Paul Green, with a musical score by Isaac Van Grove, is being presented at the Ohio State Fair from Aug. 27 to Sept. 7.

—VIRGINIA BRAUN KELLER

Robin Hood Dell

(Continued from page 8)

the piano, and proved to be a pleasant, well-coordinated piece of music, rather imitative of Rachmaninoff. Prokofieff's Classical Symphony and Brahms' First Symphony, flanked by Liszt's *Les Préludes*, were Mr. Hilsberg's main contributions.

The veteran Mischa Elman opened the Dell's fourth week, evoking nostalgia for another and more romantic era. The Elman tone was in evidence as he played the Tchaikovsky Violin Concerto, and the several encores were presented with a warmth and grace not always realized today. William Steinberg was the conductor. The Pittsburgh conductor led Beethoven's Eighth Symphony with impressive authority.

Elgar's Enigma Variations were the chief interest of Mr. Steinberg's Dell concert of July 14. The César Franck Symphony was also given a rousing interpretation, one that alleviated over-familiarity with this symphonic staple.

Ezio Pinza Sings

Ezio Pinza attracted 24,000 admirers to Robin Hood Dell on July 16. The famous bass seemed unnecessarily constrained during his opening numbers—the Catalog Aria from *Don Giovanni* and *Ombra mai fu* from *Handel's Xerxes*. His overcasual stage manner may have been a blind for nervousness attendant on his one public concert appearance of the year. Mr. Pinza also sang popular numbers, though he resisted staunchly offering *Some Enchanted Evening*. His finest work was in a noble interpretation of the lacerato spirito from *Simon Boccanegra*, and *Non più andrai* from *Le Nozze di Figaro*. In these his voice sounded much as it did in his palmy days of opera. Mr. Steinberg continued his chores with a brilliant performance of Mendelssohn's Italian Symphony.

Claudio Arrau ushered in the penultimate week of Robin Hood Dell, appearing as soloist in Chopin's Concerto No. 1 and Liszt's E flat major Concerto. His playing was marked by great sensitivity and refinement. Encores were forthcoming to assuage the audience's thirst for more pianism. Antal Dorati made his first appearance of the season at the Dell, giving Mr. Arrau excellent support. He also conducted Debussy's *Fêtes* and *Nuages*, and the Prelude and Liebestod from *Tristan und Isolde*.

The following night Mr. Dorati demonstrated his ever-growing stature as a conductor with performances of Beethoven's Seventh Symphony, Strauss's *Till Eulenspiegel*, and Ravel's *Daphnis and Chloe*.

The combination of Isaac Stern and Gregor Piatigorsky proved quite irresistible, on July 23. The cellist was heard in the Saint-Sansens Concerto in A minor, while Mr. Stern played the Mendelssohn E minor Violin Concerto with unusually luminous tone. Both artists combined in an applause-provoking performance of the Brahms Double Concerto. Mr. Dorati collaborated with both soloists in sterling fashion, and opened the program by conducting the Götter-Mottl suite from *Céphale et Procris*.

Roberta Peters was the soloist on July 27, with Erich Leinsdorf as the conductor. Miss Peters gave a very fine exhibition of her assured technique, singing Zerbinetta's aria from Strauss's *Ariadne auf Naxos*, Ach ich liebte from Mozart's *The Abduction from the Seraglio*, and Care nome from *Rigoletto*.

By far the most adventurous moments of the Robin Hood Dell were supplied by Mr. Leinsdorf on July 28, as he offered excerpts from Prokofieff's rarely heard *Romeo and Juliet*. There were two young soloists, Ossy Renardy, who played the Paganini-Wilhelmi Violin Concerto, and Zadel Skolovsky, who was heard in Prokofieff's Piano Concerto No. 3, which he played brilliantly.

The Dell closed its gates on its 1953 season, on July 30, before a record crowd of 25,000 persons. The offering was a complete concert version of Puccini's *La Bohème*, under Mr. Leinsdorf's dynamic direction. Some props and costumes were used, and a certain amount of action helped to suggest the plot to the large audience. Elaine Malbin found in Mimi, which she was singing for the first time anywhere, by far her most congenial role to date. She sang with charm and relaxation and suggested in characterization the frail flower-maker of Paris' Latin Quarter. Uta Graf was the best Musetta this reviewer has heard during the last three decades. She made Musetta warm and appealing, and she sang her waltz charmingly. Jan Peerce, in good voice, was a poised and assured Rodolfo, and Richard Torigi was an admirable Marcello. Lester Englander doubled as Alcindoro and Benoit with success.



OUT OF DOORS
Mona Paulée (center), with her husband, Dean Holt, enjoys outdoor living in Florida after her St. Augustine Community Concert appearance. Seated with her are Mayor Everett Meade and Lillian Lindsley, concert chairman.

September, 1953

University of Toronto ROYAL CONSERVATORY OF MUSIC

Edward Johnson, Chairman of the Board
Boyd Neel, Dean

Artist and Licentiate Diplomas • Mus. Bac. and
Mus. Doc. Degrees • Opera School

Largest Music School in the British Commonwealth

For complete information write:

The Registrar
Royal Conservatory of Music of Toronto
Toronto, Canada

BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir.
26 FENWAY, BOSTON, MASS.
A Complete School of MUSIC, DRAMA and DANCE.
Degree, Diploma, Certificate Courses. Faculty of 60.
Dormitories for Women. Catalog on request.
Associate Member of National Association of Schools of Music

Cincinnati Conservatory of Music

WILLIAM S. NAYLOR, Ph.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of International Reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus. Write for free catalog.
Registrar, Dept. MA, Highland Ave. and Oak St., Cincinnati 19, Ohio

PHILADELPHIA MUSICAL ACADEMY

Founded 1870
DISTINGUISHED FACULTY
Member of the National Association of Schools of Music
Jani Szanto, Director
1617 Spruce St., Philadelphia 3, Pa.

The Cleveland Institute of Music

WARD LEWIS, Acting Director
3411 Euclid Ave., Cleveland 15, Ohio
Member of N.A.S.M.
Bachelor of Music, Master of Music,
Bachelor of Science in Education*
(by transfer to Kent State Univ. or Western Reserve Univ.)

NEW YORK COLLEGE of MUSIC

Chartered 1878
Arved Kurtz, Director
76th Anniversary Year
114 East 85th St., New York 28
RE 7-5751
Courses leading to Diploma.
Individual and Class lessons.

BALDWIN - WALLACE CONSERVATORY OF MUSIC

Berea, Ohio (Suburb of Cleveland) Cecil W. Munk, Director
Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and
B.A. with music major

MANHATTAN SCHOOL OF MUSIC

BACHELOR AND MASTER OF MUSIC DEGREES
238 E. 105 St., N. Y. C., N. Y.
Janet D. Schenck, Dir.
LE 4-3773

SIGMA ALPHA IOTA

National Professional Music Fraternity
Kathleen Davison, National President, 1009 25th Street, Des Moines, Iowa

MU PHI EPSILON

National Music Sorority

RUTH ROW CLUTCHER (Mrs. John), National President
21 Kent Road, Upper Darby, Pennsylvania
National Executive Office, 6604 Maplewood Ave., Sylvania, Ohio
Bernice S. Ochsler (Mrs. Ralph J.) Executive Sec.-Treas.

Picture Miniatures . . .

Decorative
Appealing
Instructive

IMMORTAL MEN OF MUSIC

ABT
BACH
BEETHOVEN
CHOPIN
GLUCK
GOUNOD
GRIEG

HANDEL
HAYDN
HOFMANN
LISZT
MENDELSSOHN
MOZART
PADEREWSKI

PAGANINI
ROSSINI
RUBINSTEIN
SCHUBERT
SCHUMANN
J. STRAUSS
WAGNER
WEBER

This set contains 22 excellent reproductions (5 1/2 x 8 inches) of original drawings, beautifully reproduced on sepia paper. They are suitable for personal as well as classroom use. (Ideal for framing.)

Complete Set (22 Pictures) only \$2.00

Send \$2.00
or
Money Order to:

L. J. MORTON, 48-43 61st St., Woodside 77, N. Y.

ADELINA P.
VALDANE
Voice - Coaching - Speech
New York 160 W. 73rd St. 1714 Chestnut St. Phila. 1714 Chestnut St. Ri 6-2757
TR 7-7141 and TR 7-6700

MEISLE
Formerly Metropolitan Opera Association
Teacher of Singing
333 W. 57th St., New York 19 CO 5-5239

BARRE HILL
BARITONE
American Conservatory
of Music
Chicago 4, Illinois

Blanca Dimitri
SAROYA-ONOFREI
Soprano Tenor
Voice-Repertoire
Opera Workshop
200 W. 58th St., New York JU 6-1883

**WILLIAM S.
BRADY**
Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

RICHARDSON
IRWIN
Teacher of Successful Singers
For many years Faculty Juilliard School of Music
AUTHORITY
ROYAL ACADEMY OF MUSIC, LONDON, ENGL.
COLUMBIA UNIVERSITY, NEW YORK, N. Y.
55 TIEMANN PLACE, N. Y. 27 MO 2-9469

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y. — TR. 7-7594

IDELE
PATTERSON
Teacher of Voice — Coach
NYC Studio: 205 W. 57 St. — Plaza 7-1775
New Fairfield, Conn. Studio
Telephone: Danbury 8-0443

**JAMES M.
PRICE**
TEACHER OF SINGING
316 W. 79th St., N. Y. C. TR 7-7048

For the convenience of
LIBRARIES
MUSICAL AMERICA

is now available on
MICROFILM
For information, address:
Musical America,
113 W. 57th St., N. Y. 19

Berkshire Festival

(Continued from page 12)
he had reposed in the talent of Mr. Bernstein. The memory of the late conductor of the Boston Symphony was evoked not only by the dedication of this concert, but also by silent tribute, the audience and musicians standing, which Mr. Bernstein asked by a gesture when first he appeared upon the stage.

The memorial program began with the Prelude to Moussorgsky's Khovanchina (one of the smaller interpretive jewels of Koussevitsky in the old days) and included the Séhérâzade, sung with all of her usual musicianship by Miss Tourel. Following the concert, Mr. Bernstein was presented, in the greenroom, with the Mahler medal of the Bruckner Society of America.

On Sunday afternoon, Aug. 9, Charles Munch conducted his first American performance of Strauss's Don Quixote. He did it in a full-bodied and graphic manner, though seemingly more concerned with symphonic continuity than with a series of vividly outlined dramatic episodes. Certain details, such as the bleating of the sheep, were decidedly realistic, yet I did miss the good, mellow, German sound of brass that Strauss needs; otherwise the tone was rich and silken. Mr. Piatigorsky's way with the cello "title role" hardly needs any description after so many years; it probably is the definitive interpretation of the part today. Joseph De Pasquale, the Boston Symphony's excellent first viola, dealt admirably with the part of Sancho Panza.

Schubert's Fifth Symphony, the one "without trumpets and drums," in a spirited and tidy reading, began the concert. Samuel Barber, who was roundly applauded after the lush work of the Boston Symphony strings in his Adagio, must have been satisfied with what he heard. As for Milhaud's First Cello Concerto, Mr. Piatigorsky tossed it off in virtuoso style, receiving wholly pleasurable collaboration from Mr. Munch and the orchestra. This is a smallish and lightish work, but one well designed for the solo instrument. It thoroughly exemplifies the designations of each movement: Nonchalant, Grave, and Joyeux. The program ended with that Munch favorite, the Second Suite from Roussel's Bacchus et Ariane, which he never fails to make go off like a skyrocket.

Romeo and Juliet Symphony

The Romeo and Juliet symphony, which is wonderful music up to the last half hour and plain dull for the remainder of its course, took all of the concert on Friday evening, Aug. 7. The soloists were Jennie Tourel (Juliet), John McCollum (Romeo), and Nicola Moscova (Friar Laurence). The Berkshire Festival Chorus, again prepared by Hugh Ross, participated.

end was 28,000 persons.

With the revival of Grétry's long-forgotten opera, Richard Coeur-de-Lion, the Berkshire Music Center

The total attendance for this week-added another distinction to its ever-lengthening list of achievements. The work was given in the Theatre-Concert Hall on Monday night, Aug. 10, and repeated, with slightly altered casting, the following evening. The opera department, conducted by Boris Goldovsky and staged by Sarah Caldwell.

It required heroic measures to put this production together, for Mr. Goldovsky is insistent upon original versions whenever possible. The first score received from a French publisher, reportedly the only one avail-

able for modern presentation, had been revised by the nineteenth-century composer Adolphe Adam. Through Darius Milhaud and P. Collaer, head of the Belgian National Radio Broadcasting Institute, Mr. Goldovsky was able to obtain from the City of Brussels the original Grétry manuscript, upon parts of which are the composer's signature. Mr. Goldovsky's insistence upon originals applies to music only; for his productions he demands English texts, and accordingly he and his colleague, Miss Caldwell, themselves prepared a translation.

Grétry was no Mozart, and yet no Rossini, but in Richard Coeur-de-Lion he wrote a decidedly absorbing work. It is a comic opera in about the sense that The Yeomen of the Guard is a comic opera. It is of about the same dramatic weight, as well, which, considering the craftsmanship of each, is a compliment that works both ways.

While there is a certain brave innocence about Grétry's music today, it is far from quaint or thin. In its own day it must have seemed bold indeed, and in the several-times-repeated love song of Richard, well ahead of its time. The score has substance, a good measure of melodic invention. If the range of harmonic expression is not wide, the play of rhythm is constant, varied and unceasingly vigorous. Indeed, there is a certain clever tension, suspense almost, about story and music, which makes you wonder if Richard Coeur-de-Lion might not be playable in a modern commercial opera house. That is, of course, in a highly stylized production, sung, as here, in English.

The story is relatively simple, a mere framework for the spoken dialogue, the arias, duets and concerted numbers. It tells of how, after years of wandering disguised as a blind singer, Richard's minstrel Blondel finds where his master is imprisoned and, with the help of Richard's beloved, Marguerite of Flanders, and Sir Hugh Williams, an exiled English knight, the king is released.

Production-wise, Richard Coeur-de-Lion stands among the finest of the Center's accomplishments. John Blankenhip's settings, of delightfully primitive perspective, were just right. The use of colored scenic projection upon a screen, made possible a lively approximation of the storming of the castle. Leo Van Witsen had done an exceptionally good job, both of color and design, with the medieval costumes.

The singing in the first performance was superb, with the Blondel of John McCollum and the king of Richard Cassilly blending smoothly in the remarkably second-act duet for two tenors. Theresa Green used her sumptuous soprano voice well as Marguerite; Christine Cardillo as Laurette was both musically and dramatically vivacious, and the smaller roles were most creditably filled. It is further pleasant to report that nearly all the English words could easily be heard.

—CYRUS DURGIN

THE annual gala known as Tanglewood on Parade was held on Thursday, Aug. 13, of the final week of the 1953 Berkshire Festival. It enlisted the participation of the 400 students of the Berkshire Music Center and the full membership of the Boston Symphony, with Charles



ON VACATION

Pierre Luboshutz, Mrs. Florence Levine, Marks Levine, and Genia Nemenoff (holding Vodka) pose on the lawn of the Luboshutz home at Rockport, Maine

Munch and Leonard Bernstein sharing the podium and with Isaac Stern, Leontyne Price, and William Warfield as soloists. Given as a benefit for the Center, the event included demonstrations of student work, a picnic supper, a concert by the orchestra, the drawing of door prizes (by Anna Russell), and dancing on the lawn.

A short welcoming address by Boris Goldovsky, head of the Tanglewood opera department, was followed by the simultaneous offerings of three of the school's departments. A program in the Theatre-Concert Hall presented the world premieres of an opera, *Bad Boys in School*, by Jan Meyerowitz, and a cantata by Allen Sapp on a text by William Blake. At the same time, in the Music Shed, a student orchestra was led by four student conductors — Harold Blumenfeld, Erno Daniel, Herbert Blomstedt, and Robert Mandell — in works by Prokofiev, Dvorak, Debussy, and Ravel. In the Chamber Music Hall, students in the Center's chamber-music department were heard in music by Brahms, Franck, Hindemith, Jack Urbont, and Tossi Ichianagi.

The concluding concerts in this year's festival, on Aug. 14, 15, and 16, were attended by a total of 32,800 persons, bringing the season's total to 117,900, the largest attendance figure in Tanglewood history. The Friday evening program, attended by a smaller-than-usual audience of 7,600, was given over to a performance of Brahms's *A German Requiem*. Mr. Munch conducted, and Lois Marshall and Mr. Warfield were the soloists. The Boston Symphony was assisted by the Berkshire Festival Chorus, made up of students at the Center.

On Saturday night Mr. Bernstein led the orchestra in a program that included Sibelius's *Fourth Symphony*, Chavez's *Sinfonia India*, and Brahms's *Second Symphony*.

Mr. Munch returned to the podium for the Boston Symphony's last concert of the summer series on Sunday afternoon. The program listed Schubert's *Unfinished Symphony*, Chabrier's *Bourrée Fantasque*, the *Prelude and Love-Death* from Wagner's *Tristan und Isolde*, A Siegfried Idyll, and orchestral excerpts from the third act of *Die Meistersinger*. Two works by Ravel, the *Piano Concerto for the Left Hand*, with Seymour Lipkin as soloist, and *La Valse*, concluded the concert.

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director

76th Season: 1953-1954

College and Professional Courses . . . Class and Individual Instruction . . . Daytime or Evening . . . Full or Part-Time

Write for Catalog

Regent 7-5751

Chartered 1878

NEW YORK 28, N. Y.

Success of Cincinnati Zoo Summer Opera Brings Fifth-Week Extension of Season

By MARY LEIGHTON

Cincinnati

THE 1953 season of summer opera at the Zoological Gardens ended on Aug. 1. To the four scheduled weeks, during which two performances of three different operas were presented each week, a fifth week was added to give single performances of the six operas that had attracted the largest attendance. Those rating repeats were Madama Butterfly, Carmen, The Merry Widow, Rigoletto, La Traviata, and Lucia di Lammermoor.

The three operas of the second week, starting July 5, were The Merry Widow, Samson and Delilah, and Carmen. The Merry Widow furnished a rollicking interlude in a season of grand opera tragedies. It was conducted with zest, lively tempos, and smooth pacing by Giuseppe Bamboeschek. Vivian Della Chiesa, in the title role, was gracious and charming and sang with an inner radiance and winning reserve. Charles Kullman, as Prince Danilo, indicated he has a flair for operetta characterization. Paul Franke and Helen George made a convincing team as Raymond and Natashka. Richard Torigi, making his debut here this year, was excellent as Baron Mazzi.

Under the skillful direction of Fausto Cleva, Samson and Delilah was given a superb performance. Kurt Baum, in fine vocal fettle, was Samson. Claramae Turner's rich singing and vivid dramatic instincts made her a strong Delilah, and George Chapliski, as the High Priest, was vital in his commanding characterization.

Carmen in Trouble

The first performance of Carmen was something of a play within a play. It was obvious from the start that Lydia Ibarrando, the Carmen, was having trouble breathing. The emotional color of her voice and her dynamic energy were missing. Backstage a doctor and another Carmen waited. During the first two acts it seemed she would not be able to continue, but through force and determination, Miss Ibarrando managed to improve and complete her assignment. Brian Sullivan, as Don José, and Frank Guarerra, as Escamillo, were excellent in their singing and acting and gave only occasional indications that they were disturbed by the ailing Carmen. Maria Leone, in her Cincinnati debut, was favorably received for her pleasing voice and musical taste as Micaela. Miss Turner, the backstage Carmen during Miss Ibarrando's performance, took over for the repeat performance later in the week.

Operas given in the third week were Lucia di Lammermoor, Madama Butterfly, and Salome and The Secret of Suzanne in a double bill. Roberta Peters, as Lucia, attracted one of the largest audiences on record for the Zoo Opera. Young and beautiful, she sang with admirable musicianship and was a winning actress in the part. Eugene Conley sang superbly as Edgar. Paul Franke was a good Lord Arthur Bucklaw, and Cesare Bardelli, a newcomer this year, was an asset as a striking Henry Ashton. William Wilderman made a fine Raymond. Much of the credit for the top-ranking performance was due to Nicholas Rescigno's flexible and sensitive conducting.

Madama Butterfly, conducted by Mr. Cleva, was excellent throughout.

Eugene Conley, the Pinkerton, seemed to have unlimited vocal resources, and his musicianship was faultless. Although Tomiko Kanazawa's voice was thin, she used it with discriminate musical taste. Her appearance, of course, was most impressive for the role. Miss Ibarrando's Suzuki was a perfect complement for Miss Kanazawa's Cio-Cio-San, and Richard Torigi was well cast as Sharpless. Alessio DePaois' characterization of Goro could hardly have been surpassed.

In The Secret of Suzanne, the curtain raiser of the double bill, Miss Della Chiesa was beautiful in her stage manner and employed her luscious voice with subtle artistry. Giuseppe Valdengo and Mr. DePaois completed the cast and were natural and convincing in their impersonations. Mr. Rescigno conducted.

Sensational Salome

Brenda Lewis was somewhat sensational as Salome. She was a stunning figure in the role, but she did not quite achieve the voluptuous vocal coloring the part requires, and her dance smacked a bit too strongly of burlesque. It would be difficult, however, for anyone to make greater impact in the final scene than she did. George Chapliski was a fearsome and commanding Jokanaan, and John Alexander's Narraboth was vocally brilliant. Charles Kullman seemed just right as Herod, and Miss Turner's superb characterization and striking singing as Herodias suggested she might have potentialities for Wagnerian roles. Tibor Kozma conducted.

In La Traviata, on July 19, Ann Ayars, making her Cincinnati Zoo Opera debut, was Violetta. Having an attractive stage personality, acting talent, and commendable musicianship, she was not up to the vocal demands of the part. Said to be indisposed, she canceled a repeat performance for that reason. Herva Nelli substituted for her, apparently with trepidation, because she did not feel confident on the afternoon of the performance. The fact that neither of the two Violettas was able to do her best might be attributed to the rigid and too-speedy tempos of Anton Coppola's conducting. The remainder of the cast was the same for both performances. John Alexander, a former Cincinnati Conservatory student, was vocally excellent as Alfredo, and Mr. Valdengo was the elder Germont.

Performances of Andrea Chenier, which long-time Zoo Opera devotees had eagerly anticipated, were called off because of insufficient seat sale, and two more performances of Aida were substituted.

Ethel Barrymore Colt made her Zoo Opera debut in Faust on July 22. She sang with musical taste and intelligence and with a voice of clarity and appealing quality. Nicola Moscova again triumphed in the Mephistopheles part as he has done in many seasons here. Giulio Gari sang Faust without too much dramatic conviction. Mr. Guarerra was Valentine, and Ruth Thorsen, Siebel. Mr. Coppola did his best conducting of the season, the rigidity and speed of his former tempos being abandoned in favor of a more elastic and effective approach.

Tenor To Manage Brussels Opera House

BRUSSELS.—Joseph Rogatchevsky, former tenor of the Paris Opéra-Comique, has been appointed director of the Théâtre de la Monnaie here.

BELLINI

Teacher of Singing
Coach • Composer

Studio: 171 W. 71st (Apt. 12A) N.Y.C.

DIMITRI MITROPOULOS:
"outstanding voice builder"
MARGARET HARSHAW:
"masterful help"
TULLIO SERAFIN:
"compositore geniale"
Res.: CO 5-7975

PAUL ALTHOUSE

Formerly Leading Tenor Metropolitan Opera Assn.—30 Years in Grand Opera
Teacher of many successful singers including

ELEANOR STEBER, Leading Soprano, and
RICHARD TUCKER, Leading Tenor, Metropolitan Opera Assn.
Studio: 260 W. 72nd St., New York 23 Phone TR 7-3538

ROSALIE MILLER

Teacher of many successful singers including

THREE WINNERS, METROPOLITAN OPERA AUDITIONS of the AIR
200 West 57th St., New York. Phone Cir. 6-9475—By appointment only: Miss E. Holt, Secy.

MARGOLIS
Only voice teacher of
ROBERT MERRILL
Current teacher of Met Opera stars: RIGAL • HINES
GUARRERA • MADEIRA • SULLIVAN • PECHNER
152 WEST 57TH STREET, N. Y. C. Phone CO. 5-9155

MAX PONS
VOCAL TEACHER AND COACH
(Formerly for Twelve Years
Faculty: Curtis Institute of Music)
Among those who have studied with Mr. Pons are Metropolitan Opera stars Rose Bampton, Helen Jepson, Virginia Mae-Watters, Iris Petina.
For those aspiring to the highest development of vocal artistry.
By Appointment Only: One West 64th St., New York City TRafalgar 7-8500

ANGELA WESCHLER

Teacher of
Felice Takajian,
Sondra Bianca,
and others

GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practicing and
Prospective Piano Teachers

171 W. 71st ST., NYC SC 4-7678

EVAN EVANS
BARI TONE
Teacher of Singing
Faculty Juilliard School of Music
Director, Music Dept., Chautauqua Summer School
Studio: 258 Riverside Drive, New York City

BERNARD TAYLOR
Teacher of Singing
446 Riverside Drive • Tele.: MOnument 2-6797
JUILLIARD SCHOOL OF MUSIC
and JUILLIARD SUMMER SCHOOL

BELLE JULIE SOUDANT TEACHER OF SINGING
Faculty: Juilliard School of Music and Juilliard Summer School
Studio Address: 200 West 57th Street, New York

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Norman Scott of the Metropolitan Opera Assn.
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

RUBINI-REICHLIN
MARIO Voice—152 W. 57th St., NYC—CI 7-2636—Summer Classes, Lenox, Mass.

LOTTE LEONARD
Vocal Technique
Interpretations
Recital-programs
Studio: 48 West 84th Street, New York TR 4-6348

CHARLES G. READING
TEACHER OF SINGING
257 WEST 86th St., N. Y. C. TR 7-7573
Assistant to the late Giuseppe De Luca, and the only person authorized to carry on his teaching of the "Art of Bel Canto."

Emil Hauser
Founder—former leader Budapest String Quartet
Author: "Interpretation of Music for Ensemble" (Bard College)
Courses and Lectures in pedagogy and modern performance of all forms of CHAMBER MUSIC, Professional Ensembles • Youth Groups
132 WEST 58th STREET, NEW YORK 19, N. Y. CIRCLE 6-8056

LUCIA DUNHAM
TEACHER OF SINGING
Faculty:
JUILLIARD SCHOOL OF MUSIC
JUILLIARD SUMMER SCHOOL

SOLON ALBERTI
"TEACHER OF SINGERS"
VOICE TECHNIC, COACHING IN
OPERA — CONCERT — ORATORIO
Hotel Ansonia, Broadway & 73rd St.
New York 23. SU 7-1514

JORGE BENITEZ
Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gogorza
250 W. 82 St., N.Y.C. TR 7-9453
Appointments made from 4 to 6 p.m.

BERKLEY SUMMER MUSIC SCHOOL
at Bridgton Academy,
North Bridgton, Maine
6 WEEK SESSION: July-August, 1954
for String Players and Pianists.
Individual Lessons, Chamber Music Featured.
For booklet write Rm. 101A,
113 W. 57th St., New York 19, N.Y.

ESTELLE BEST
Pianist
352 E. 55th St., N.Y.C. PL 9-2807

ROY CAMPBELL
Teacher of Successful Singers
Styling for Radio,
Television and the Theatre.
607-08 Carnegie Hall, New York
Phone: Cir. 5-8784

CORNELL of IOWA
Conservatory of Music
PAUL BECKNELL, Ph.D., Director
Centennial Celebration 1953
Home of the oldest May Music Festival
West of the Mississippi River
Mount Vernon, Iowa

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
Member: NYSTA and NATS
17 East 86th St., N.Y. ATw 9-5308

BETSY CULPDORNA
For many years teacher of
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSE FERRER
344 W. 72nd St., NYC TR 7-4999

JACOB EISENBERG
Teacher of Piano
Author of *The Pianist* and other music books.
312 77th St., North Bergen, N.J.
Union 3-7281

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
260 W. 72nd St., N.Y.C. TR 7-0466

HELEN ERNSBERGER
Teacher of Voice
50 West 67th St., N.Y.C. TR 7-2305

MAY L. ETTS
Associate to Guy Maier
CLASSES and PRIVATE LESSONS IN
PRINCIPLES OF TECHNIC
Studio: 709 Steinway Building
113 W. 57th St., N.Y. 19 Phone: TAylor 7-7728

LOTTE FASAL-BRAND
Pianist—Teacher of Piano
From Beginner to Advanced Student.
Duo Piano Work
Faculty: 3rd St. Music School Settlement
101 W. 78th St., NYC 24 TR 4-3250

EDNA FEARN
Pianist-Teacher
Faculty Juilliard School of Music
127 W. 96th St., N.Y. RI 9-2682

SARA SOKOLSKY FREID
CONSULTANT — CAREER ADVISOR
Teacher of Piano, Organ, Harmony.
By appointment only Cl. 7-7235
Studio 315 West 57th. New York City

Education in New York

The American Theatre Wing will offer, beginning Sept. 14, a new course entitled Singing as a Business. The sixteen-week program will be given under the auspices of the music division of the Wing's professional training program. Classes will meet once a week for three hours. Any professionally active singer is eligible for admission. All practical phases of the vocal art will be covered except liturgical singing. Specialists in each field have been invited to lecture, including Kathryn Owens, Fanny Fradshaw, Helen Tamiris, Olin Downes, Virgil Thomson, Lincoln Kirstein, John Guttmann, Joseph Rosenstock, Peter Herman Adler, Andre Mertens, Marks Levine, Anna Molynoux, Richard Leach, Winifred Cecil, Gibner King, Lina Abaranell, Leopold Sachse, Eva Gautier, Carlisle Gould, Lawrence Davidson, William Warfield, Isadora Bennett, and Hyman Faine. The Wing also has announced two new scholarships, one each in music and dance, which have been made possible by a special faculty fund.

The New York College of Music will open its 76th season on Sept. 14. Last season the school presented a total of 72 public performances by students, faculty members, and guest artists, given in its own hall and in other auditoriums of New York, on radio broadcasts and televised programs.

New York University's division of general education will offer a new course this fall in the development of western music. Ralph Bates will be the instructor.

The Juilliard School of Music has announced the appointment of William Kapell to its piano faculty.

Sarah Lawrence College will henceforth permit male undergraduates as well as graduates to earn credit with experimental work in the performing arts, including music and dance.

Barnard College will offer a course entitled The Musical Expression of the Ideals of Western Culture, under the joint auspices of its music and religion departments.

Mannes College of Music registration opens Sept. 23. Its new five-year program leads to a bachelor of science degree.

Manhattanville College of the Sacred Heart's Pius X School of Liturgical Music offered six choral workshops this past summer under the direction of Ralph Hunter, Peter Wilhauksy, Margaret Hillis, Robert Hufstader, and Theodore Marier.

Union Theological Seminary has announced the appointment of Robert Stone Tangeman as Harkness associate professor of sacred music for the coming academic year. Mr. Stone has taught at Ohio State, Indiana, and Harvard universities and at the Juilliard School of Music.

Robert Tabori will reopen his voice studio on Sept. 15.

Konrad Wolff has been engaged for a series of piano recitals and lectures in Minnesota, Wisconsin, Iowa, and the Dakotas.

Darrell Peter, formerly with New York University and the Juilliard School of Music, is expanding his studios to include teaching and coaching in piano and theory.

Other Centers

Rosa Raisa will return to Chicago on Oct. 1 to reopen her vocal studio. Although the former soprano of the Chicago Civic Opera Company has been customarily spending her summer in her villa at San Floriano, just outside Verona, Italy, she considers her home to be in the midwestern city, where she has lived and taught for forty years.

Northwestern University has announced several staff promotions: John P. Paynter has been named acting director of band organizations, succeeding Glenn Cliffe Bainum, who has retired. Wanda Paul has been appointed assistant professor of piano, Philip Farkas a teaching associate in French horn, Elizabeth Wysor an assistant professor of voice, and Dorothy Lane a teaching associate in harpsichord.

The New England Conservatory of Music has elected Mrs. Ada Holding Miller, of Providence, R. I., who is president of the National Federation of Music Clubs, to its board of trustees.

Boston University's College of Music has appointed Lee Chrisman to the directorship of its bands. Mr. Chrisman formerly was a member of the faculty of the San Francisco State College. Another new faculty member at Boston University will be George Bornoff, founder of the school in Winnipeg which bore his name, as professor of music education.

The University of Miami has unveiled a bust of Arnold Volpe, founder of its symphony orchestra. The sculpture is the work of Audrey Corwin. It was presented to the University by Mr. and Mrs. Albert Pick, of Miami Beach.

The St. Louis Institute of Music has appointed Martin H. Stellhorn its dean of studies, succeeding Robert G. Olson. Also announced was the promotion of Lyndon Croxford of the piano faculty to the directorship of the preparatory school.

The Cincinnati Conservatory of Music has named Ernest S. Glover permanent conductor of its symphonic band.

The University of Southern California has appointed Walter Ducloux to the chairmanship of the

DONALD GAGE

Tenor—Teacher of Singing
Member: NYSTA and NATS
Studies in N.Y.C., Newark & Millburn, N.J.
Secretary: Audrey Bouvier
605 Thoreau Terrace Union, N.J.

MARINKA GUREWICH
TEACHER OF SINGING
Faculty: New York College of Music
333 Central Park W., NYC AC 2-7573

HANS J. HEINZ
Education for the professional singer
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 79th St., New York RE 4-6324

Frederick HEYNE
Tenor
Concert—Opera—Oratorio
Teacher of Voice
259 W. 12th St., NYC 14 WA 9-2660

EDWIN HUGHES
PIANISTS PREPARED FOR PUBLIC PERFORMANCE AND FOR COLLEGE UNIVERSITY AND CONSERVATORY TEACHING POSITIONS
338 West 89th Street, New York, N.Y.

MOLLY JONAS-WERMER
Soprano — Voice Teacher
Formerly with Vienna State Opera
For 5 Years associated with Felleia Kazowska, teacher of Lotte Lehmann.
BEGINNER TO PROFESSIONAL ARTIST
220 W. 98 St., NYC 25 UN 4-4021

THE VOCAL STUDIO PROF. MAX and STEFFI KLEIN
344 W. 72 St., NY 23 TR 3-5736

ARTHUR KRAFT
Teacher of
MAC MORGAN & WM. WARFIELD
Eastman School of Music
Univ. of Rochester, Rochester, N.Y.

Lucile LAWRENCE
Concert Harpist - Teacher
Co-author "Methods for the Harp and Modulations for the Harp"
Published by Schirmer
Studio David Mannes School
157 E. 74 St., N.Y.C. BO 3-3035

RALPH LEOPOLD
Concert Pianist - Teacher
30 W. 69th St., N.Y.C. TR 7-5879

Glenn MARTIN
Baritone
Member of NYSTA
202 Riverside Dr., N.Y.C. AC 2-0655

HOMER G. MOWE
Teacher of Singing
Faculty—Yale University
Member—Amer. Acad. of Teachers of Singing
N.A.T.S.: N.Y.S.T.A.
Studio: 171 W. 71 St., NYC EN 2-2165

DARRELL PETTER
PIANO • THEORY • BEGINNERS • ADVANCED
Formerly: Faculty Juilliard, N.Y.U., and Manhattan School of Music.
— SCHOLARSHIPS AVAILABLE —
64 E. 34, N.Y., 16 MU 3-5538

ANDREE de POSSEL
Graduate of the Conservatoire de Paris
for Perfect Diction of French
Opera and Recital Repertoire.
By Appt. Only: GR 3-6259, N.Y.C.



FRANTZ PROSCHOWSKI
Voice Consultant
Vocal Adviser to Nadine Conner
180 W. 58 St., NYC CO 5-2136

ROSE RAYMOND
Pianist and Teacher
Exponent of **TOBIAS MATTHAY** Principles
Private Lessons-Summer Courses New York City
320 W. 86th St., N.Y. 24 EN 2-7586

RUTH SHAFFNER
Soprano — Teacher of Singing
130 E. 40 St., N.Y.C. Tel MURRAY HILL 3-0580

Pietro SOLDANO — SCHULEN
Voice Members: NYSTA-NATS
46 W. 84 St., NYC 24 TR 4-5699

HERTA ALFRED SPERBER HOPKINS
Teacher of Singing
PROVIDENCE, R. I. NEW YORK CITY
For Appt.: 201 W. 77, NYC TR 4-2362

ZENKA STAYNA
Voice Teacher
Teacher of Daniza Ilitsch and Inge
Manski of Metropolitan Opera Assn.
164 W. 79th St., NYC TR 3-9214

ROBERT TABORI
Teacher of Singing
Specialist in Voice Correction and
Development
61 W. 88 St., N.Y. 23, N.Y. TR 7-3081

LOIS WANN
Oboist—Teacher
Faculty Juilliard School of Music; Bronx House;
Music School of the Henry St. Settlement
415 W. 118th St., N.Y.C. AC 2-0852

FANNY WARBURG
Coach-Accompanist
Concert-Opera in 4 languages
41 W. 82 St. (Apt. 7D), NY TR 4-2536

ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practicing and
Prospective Piano Teachers
171 W. 71 St., N.Y.C. SCHUYLER 4-7678

LILI WEXBERG
TEACHER OF SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86 St., NY 28 BU 8-7791

IRENE WILLIAMS
Discoverer & Teacher of
MARIO LANZA
Vocal Studio: 1305 Spruce St.
Phila. 7, Pa. Phone Pen. 5-3459

DR. KONRAD WOLFF
CONCERT PIANIST—TEACHER
Member Faculty Westchester Cons. of Music
Keyboard harmony, chamber music, coaching.
Also: Washington, D.C.—WO 6-9886
336 Fort Washington Ave., N.Y. 33, N.Y.
WA 7-4622

• DANCE •
INSTRUCTION

Boris NOVIKOFF
Director of
BALLET SCHOOL
Metropolitan Opera House Studio 15
Classes for children—adults
1425 Broadway, NYC LO 5-8664

Other Centers

opera department in its school of music. Until recently Mr. Ducloux was head of the music services of the Voice of America. A feature of UCLA's musical activity this past summer was a series of six recitals in which Lillian Steuber of the piano faculty played the 32 sonatas of Beethoven.

Catholic University of America offers 29 scholarships for the coming academic year.

The Peabody Conservatory, Baltimore, announced recently the retirement of Alexander Sklarevski and Howard R. Thatcher, both members of the faculty for many years.

The University of Illinois has invited Otto Kinkeldey to spend the forthcoming academic year as a visiting lecturer in its school of music. He will assist in the development of a doctoral program in musicology.

Syracuse University recently presented a festival of chamber music under the direction of Louis Krasner. The programs included the premiere of a new Trio by Robert Erickson.

Cornell University has promoted Donald J. Grout of the music faculty to the chairmanship of the department, succeeding John Kirkpatrick.

Wilson College will present a one-day festival of Renaissance music, on Oct. 31. The Pro Musica Antiqua will take part in the programs. Curt Sachs, of New York University, will be among the guest lecturers.

The Gregorian Institute of America recently sponsored a master class by Dom J. Hebert Desroquettes on the technique and interpretation of Gregorian Chant. The sessions were held in Cathedral Hall at Hartford, Conn.

The University of Wisconsin has named Earl Chapin May honorary conductor of its band.

Bowdoin College has laid the cornerstone of a new memorial music hall, which will be named for Harvey Dow Gibson, the late New York banker.

The Beaupre Music and Arts Center, at Lenox, Mass., recently staged a four-day festival of orchestral and choral concerts by its teen-aged student body.

Sigma Alpha Iota has been given a citation by the National Association of American Composers and Conductors for its work in behalf of American music.

The University of Virginia's Mary Washington College recently completed a summer session that included

a two-day festival of concerts under the direction of Edgar Schenkman. Persichetti's *Pastorale* for Wind quintet was among the chamber works programmed.

Agi Jambor has been conducting classes in piano and ensemble at Oak Ridge, Tenn. Plans for a permanent music school there are now being completed by a local committee, with Miss Jambor acting as advisor.

Brandeis University has established the Frederic and Sylvia Mann chair in music. The donors are Philadelphia philanthropists. Leonard Bernstein will be the first incumbent.

Renato Bellini Pupils
Fill Many Engagements

In the August, 1953, issue of **MUSICAL AMERICA** the name of Renato Bellini erroneously appeared as Renato Cellini in a listing of Mr. Bellini's pupils' activities. The pupils referred to were as follows:

Maria di Gerlando, soprano, who sang the role of Desdemona in Verdi's *Otello* last year at the Brooklyn Academy of Music, appeared this summer as Nina, opposite Thomas Hayward, in Michael Todd's production of *A Night in Venice*, at Jones Beach. She has been a winner of a Kathryn Long scholarship at the Metropolitan Opera.

John Lombardi, baritone, will make his debut with the San Francisco Opera this fall in the role of Sharpless in *Madama Butterfly*. He will also sing Ping in *Turandot*.

Louis Roney, tenor, was soloist with symphony orchestras in Tampa, Fla., and Amarillo, Tex. He sang the role of Pinkerton in *Madama Butterfly*, with the Oklahoma City Symphony, and the role of Cavaradossi in *Tosca*, in a concert version presented in Fort Worth, Tex., in which Delia Rigal sang the title role. He was also soloist in the Verdi *Requiem* with the Nashville (Tenn.) Symphony.

Calvin Marsh, baritone, winner of the American Theatre Wing award, will make his operatic debut as Count di Luna in the Wagner Opera Company production of *Il Trovatore*. He has also been engaged for a tour with the Gershwin Concert Orchestra. He has been awarded the Kathryn Long Scholarship for the past two seasons.

Court Fleming, baritone, recently made his debut at the Teatro Eiseo in Rome, as Count di Luna in *Il Trovatore*. Other roles there were the elder Germont in *La Traviata* and Ashton in *Lucia di Lammermoor*. He has been re-engaged for the coming season.

Youth Symphony Ends Twelfth Season

WHEELING, W. VA.—The Wheeling Youth Symphony, Stefano Ceo, founder and conductor, completed its twelfth season with four concerts at Oglebay Park following a two-week clinic. The programs were devoted entirely to concerted works, with young local artists as soloists. The orchestra appeared before several civic groups in West Virginia and Ohio this year.

Highlands Festival Held in Virginia

ABINGDON, VA.—Five recitals and four lectures on music were presented during the fifth annual Virginia Highlands Festival, held from Aug. 1 to 16 at Emory and Henry College, sponsor of the festival's musical events. Artists heard in their own works were Virginia Carson, Duane Davidson, and Ludwik Sikorski. The lecture series was delivered by Mr. Sikorski.

Correction

The item in the Education in New York columns concerning Boris Kamchatchoff should have said that information concerning his future studio activities is available at 263 West 86th Street.

SCHOOLS AND TEACHERS IN CHICAGO

De Paul UNIVERSITY
SCHOOL OF MUSIC
Accomplished Faculty
Undergraduate and Graduate Programs
Office of Admissions, 64 E. Lake St.
Chicago 1, Illinois

ALODIA
DICIUTE
Mezzo Soprano, Lithuanian State Opera
OPERA COACH
VOICE TECHNIQUE
1229 Kimball Bldg. HARRISON 7-7755

NELLI GARDINI
Teacher of Singing
Technique
American Conservatory of Music
WABASH 2-0046 Res. WH 4-7453

SALLY KIRTLEY
Soprano Choral Director
Teacher of Singing
Faculty Cosmopolitan School of Music
Harrison 7-4868

FRED TRULL
TEACHER OF SINGING
Member of N.A.T.S.
Studio: 1225 Kimball Bldg. HARRISON 7-7755
Res. Phone: SUPERIOR 7-4200

Classified Advertising

POSITION WANTED — Graduate of the Manhattan School of Music, major in composition. Desires work in which musical creative ability can be put to its best use. Write Box 901, care of Musical America, 113 W. 57th St., New York 19.



K.L.T. Photos
Leading singers with the Cincinnati Summer Opera Company are shown with students of the Cincinnati Conservatory opera workshop, conducted this summer in co-operation with the opera company. In the front row are Peter Paul Fuchs, director of the workshop, and Brenda Lewis, Tomiko Kanazawa, and Claramae Turner, all of whom appeared with the opera company.

Amateur Groups Open Many Canadian Concert Opportunities

Toronto

WHETHER one views the Canadian musical scene from New York or, with sharper focus, from Toronto, that view is incomplete without taking into account the country's several amateur organizations. Many are in training for professional status, and almost all provide concert opportunities for both American and Canadian artists.

The seventy-piece orchestra of Victoria, B. C., is now fully unionized after four years of professional-amateur co-operation under its conductor, Hans Gruber. In Saint John, N. B., a fifty-piece ensemble under Kelsey Jones is still operating on an amateur basis. (After receiving his doctorate from the Royal Conservatory in Toronto in 1951, Mr. Jones established himself in Saint John and found there a mere handful of instrumentalists. He instructed additional musicians in the instruments required to fill out an orchestra and drew support from a community that, heretofore, was without any sort of musical tradition. The orchestra's first season of seven concerts was launched with only a \$300 backing. Now, however, the musicians are receiving some remuneration although other services, including the conductor's, are contributed.)

Between the geographic extremes of Victoria and Saint John, other junior organizations are establishing

themselves on a similar basis, receiving union aid until professional status is attained. Their greatest encouragement, apart from local enthusiasm on the part of patrons and donors, comes from the Canadian Broadcasting Corporation's invitation to broadcast over its national network. While adding to their financial support, the CBC plan does even more for the musicians' *esprit de corps*—each orchestra listens to the performances of others, thus setting up a coast-to-coast rivalry for higher standards. The Victoria orchestra and chorus, under Mr. Gruber, have distinguished themselves with a performance of Beethoven's Ninth Symphony, a goal towards which conductors of other groups are working.

Canadian composers have also been encouraged by the rapid increase in semi-professional, or semi-amateur, performing groups. Evidence of this fact will be presented next fall in a Carnegie Hall concert of contemporary Canadian works. Although a date has not been set as yet, it is known that Leopold Stokowski will conduct one of America's leading orchestras in this program. A Canadian-American committee is now selecting the works to be performed from all available sources in the Dominion. The project is being sponsored by Broadcast Music, Inc., of New York, and BMI Canada, Ltd.

—COLIN SABISTON

Schnabel Committee Reviews Its Second Season

The Artur Schnabel Memorial Committee, at the close of its second



AMERICANS IN VIENNA

Eleanor Steber; and Rudolf Bing, general manager of the Metropolitan; Eugene Ormandy, conductor of the Philadelphia Orchestra; Set Svanholm; Opera, engage in a discussion before a Vienna Philharmonic concert directed by Mr. Ormandy in which Miss Steber and Mr. Svanholm were soloists

season, has assessed its progress in fulfilling its initial aims, pointing to the following achievements of the 1952-53 season: a memorial concert, in which the Albeneri Trio and the Budapest Quartet, with Clifford Curzon, pianist, were the participating artists; the release of several of Mr. Schnabel's recordings on long-playing disks by RCA Victor, with the encouragement of the committee; the setting up of a project, under the direction of Cesar Saerchinger, for the publication of a Schnabel biography and a collection of the pianist's writings and lectures; and the decision to establish an award for the encouragement of young artists. The committee also reports a steady growth in its membership, now totaling 250.

Aspen

(Continued from page 5)

ances—by Joanna Graudan and her husband, Nikolai; Mr. Totenberg and Marjorie Fulton; Albert Tipton, a superb flutist; Losi Wann, an accomplished oboist; Bernard Garfield, bassoon; Mr. Lindskoog, trumpet; Stuart Sankey, double bass; and Paul Price, percussion.

All faculty members, including Mme. Milhaud, Evalina Colorni (teacher of diction and phonetics), and Edith Oppens, pianist, gave master classes that were a treat to attend. Mr. Singer's opera classes were again a revelation. Wolfgang Volcano acted as opera coach and in the Mozart Requiem played the organ—an old "wheeler" found in a mine and cherished for years by a resident.

Three of the gifted students presented in joint concerts that I heard were outstanding—Barry McDaniel, baritone; Charles Treger, violinist; and Aldo Mancinelli, pianist.

BMI and Ricordi Make Licensing Pact

Broadcast Music, Inc., a performing-rights agency, has acquired for its licensees the long-sought blanket permission to program complete recorded performances of those operas to which the rights are held by the Milan firm of G. Ricordi Co. Heretofore no outlet could broadcast more than thirty minutes of any given work without seeking a special authorization in each case.

Some forty operas are listed in the Ricordi catalogue, among them Puccini's *Tosca*, *Madama Butterfly*, *Turandot*, and *The Girl of the Golden West*. Carl Haverlin, president of BMI, pointed out that 1,300 radio

stations in the United States are now scheduling a weekly average of six hours of serious music, including opera, and expressed hope that the new agreement with Ricordi will encourage an even larger allotment of radio time to opera.

Raymond Bauman Tonal Educator

For Pianists—Vocalists—Composers
Dir. Beau-Monde Music Studios
160 W. 73rd St., N.Y. 23 TR 7-6700

Madeleine Carabo-Cone Violinist and Pedagogue

"Discriminating Musicianship"
—N.Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
Write: Studio 503 Carnegie Hall, N.Y. 10

Caroline Beeson Fry Teacher of Singing

152 W. 57th St., N.Y.C. (3E) CO 5-8909
2 Orchard Parkway, White Plains, N.Y.

Carl Gutekunst Teacher of Singing

Member Amer. Acad. of Teachers of Singing
Member NYSTA and NATS
27 West 67th St., N.Y. 23 TR 7-1534

Judson League Teacher of Voice and Piano

M.A., Columbia Un.—Member N.Y. S.T.A.
Member Piano Teachers Congress, N.Y.
Faculty: New York University
Member N.A.T.S.
853 7th Ave., N.Y.C. CI 7-3970

Bertha Ott Concert Management

1233 Kimball Bldg., 306 S. Wabash Ave.
Chicago 4, Illinois
Concerts and Recitals
Write for Information

Alfred Stobbi-Stohner Teacher of Voice—Accompanist

The Art of Singing in all its branches
135 West 56th St., N.Y. Circle 6-6938

Dolf Swing Voice Development and Coaching

Faculty: Juilliard School of Music
Member Amer. Acad. of Teachers of Singing
NATS and NYSTA
15 W. 67th St., N.Y. 23 TR 7-5889

Reinald Werrenrath Singer and Teacher of Singers

Studio: 131 Riverside Drive, New York 24
Phone: TR 4-3344

Coach and Accompanist

FLORENCE

BARBOUR

Vocal Coach

118 E. 54th St. PL 5-5481

LUDWIG Bergmann

Pianist—Coach—Accompanist

"One of the best accompanists of the present day."—San Fran. Chronicle—A. Frankenstein
205 W. 57th St., N.Y.C. CI 7-4090

ALBERTA MASIETTO

BOSCO

Coach—Accompanist

160 W. 73rd St., N.Y.C. TR 3-9510

FREDERICK BRISTOL

Dir. Piano & Voices Briarcliff Junior College

Coach of Luerzia Berti—Eileen Farrel—
George Byron
111 E. 88th St., N.Y.C. SA 2-0241

LEILA EDWARDS

Coach—Accompanist

French & Italian Opera
162 West 54 St., N.Y.C. CI 7-3287

CAROLYN GRAY

Coach—Accompanist

410 W. 24th St., N.Y.C. WA 9-6304

OTTO GUTH

Coach—Accompanist

Faculty Mannes Music School
160 W. 73rd St., N.Y.C. TR 3-3432

ROBERT PAYSON

HILL

Coach—Accompanist
Teacher of Piano

160 W. 73rd St., N.Y.C. TR 7-6700

WILLIAM HUGHES

Coach—Accompanist

50 W. 67th St., N.Y.C. TR 3-8373

H. SPENCER

Mc EVOY

Coach—Accompanist

Singers and Instrumentalists
246 W. 73rd St., NYC 23 TR 3-1808

STUART ROSS

Coach—Accompanist

Accompanist of Charles Kullman, Patricia Munsell
145 W. 55th St., N.Y.C. CI 7-4564

Werner Singer

Coach and Accompanist to

TAGLIAVINI — BARBIERI

LONDON

338 West 72nd St.
New York 23, N.Y. SC 4-1455
5449

BROOKS SMITH

Coach—Accompanist

318 E. 19th St., N.Y.C. OR 4-4819

COLLINS SMITH

Coach—Accompanist

Accompanist to Jeanette MacDonald

160 W. 73rd St., N.Y. 23 TR 7-6700

CARL WERDELMAN

Coach—Accompanist

Accompanist to Polyna Stotska

Available for New York Recitals

160 W. 73rd St., N.Y.C. TR 7-6700

ALICE

WIGHTMAN

Coach—Accompanist

Met Opera Studios

1425 Broadway, N.Y.C. LO 5-2431

Munich

(Continued from page 3)

orous Count) and Orpheus, in which the comely mezzo-soprano Ira Mlanuk found too little of musical significance.

Antigone was completely marvelous in Helmut Jürgens' setting, Mr. Arnold's production, and the propulsive dramatic utterance of Miss Goltz, Heinrich Pflanzl, Paul Kuen, Benno Kusche, and Kurt Böhme. The opera is a literal setting of Hölderlin's translation of Sophocles. Orff employs a style halfway between singing and spoken declamation. It is not the Sprechstimme of Schönberg, but a kind of heightened neo-Gregorian intonation, in which the extreme registers of the voices are used not for lyric climax but for intensified projection of the text. The orchestra is largely a percussion band, with two pianos eight hands, ondes martenot, and nearly everything else ever invented. The sonorous texture is incredibly rich and original without competing with the vocal declamation, and the rhythmic drive is continuous and overwhelming. If Antigone lasted one hour and a half without break instead of two hours and a half, it could sweep the opera houses of the world, for—except for the impossibility of keeping the audience from becoming restless—it is the finest post-war achievement I have encountered in the whole range of musical drama (though certainly not the most satisfying to anyone who likes to hear singers sing).

It was performed on a stage raked in four directions, like the roof of a house, and divided geometrically by squares outlined in white. Since the play is all talk and no action, Mr. Arnold was forced to call upon the utmost resources of his imagination, and he attained remarkable results through the fluent and creative use of geometrical figures.

High Quality of Company

Of the other productions I have not space to write in detail. I was generally impressed by the high quality of the regular Munich Opera personnel, both as singers and as actors. The Metropolitan has hardly scratched the surface of the theatrical potentialities of opera; this one learns with depressing vividness from almost any single performance at Munich. Among the most noteworthy singers are Annalies Kupper, a soprano of the greatest versatility, gifted with radiant high tones and supremely professional equipment as an actress; Maud Cunitz, a lyric-dramatic soprano of great competence but no great flair; Lisa Della Casa, pretty as a picture but no actress at all (like Hilde Gueden, she conceives of acting as the presentation of a glamorous exterior, ornamented by stock devices of gesture and movement); Bernd Aldenhoff, an otherwise uninteresting tenor who has the real Siegfried-timbre in his voice; and such supremely well-trained exponents of important secondary parts as the tenors Richard Holm and Paul Kuen and the baritone Benno Kusche.

Opera in Munich is now divided between two houses. The Hofoper, with its glorious classic façade and the yellow patina of its stone, stands an empty ruin with walls and no roof; pigeons mate in the grass that has come up through the cracked cement floor of what was once the best-equipped opera stage in the world. Most performances are given in the Prinzregenten Theater, originally constructed as a pseudo-Bayreuth for Wagner and Strauss, and not too well adapted to some of the less ponderous operas. The Theater am Gärtnerplatz, once restricted to operetta, now houses such smaller operas as Figaro, Capriccio, and the forthcoming The Rake's Progress.

—CECIL SMITH



Ruth Clutcher, national president of Mu Phi Epsilon, presents a Scholarship Lodge Key to Joseph Maddy, head of the National Music Camp at Interlochen, Mich.

Mu Phi Epsilon Dedicates Scholarship Lodge

INTERLOCHEN, MICH.—The national council of Mu Phi Epsilon, a national music fraternity, held dedication ceremonies for the Mu Phi Epsilon Scholarship Lodge at the National Music Camp in Interlochen on July 18 and 19. The lodge was built by the fifty-year-old fraternity in memory of its founders Winthrop S. Sterling and Elizabeth M. Fuqua. The ceremony figured in Mu Phi Epsilon's golden-anniversary celebrations.

Honegger Work Staged in Montreal

MONTRÉAL.—The Montreal Summer Festival entered its eighteenth year on July 30 with the first staged performance on this continent of Honegger's *Jeanne d'Arc au Bûcher*. The staged version of this work was created in 1951 by the composer in collaboration with his librettist, Paul Claudel, and the stage director Jan Doat, who directed the Paris Opéra production at that time and was invited to prepare the Montreal performance this summer. Also recruited from the Paris production was Mme. Claude Nollier for the role of Joan. The remaining participants in the festival performance, under the direction of Wilfrid Pelletier, director of the Quebec Conservatory, were of local origin.

Included in this year's festival, which continued through the end of August, were bi-lingual dramatic and light-opera productions, chamber-music concerts, and popular entertainment backed by a month-long exhibition of local arts and crafts at Montreal's Museum of Fine Arts. For the first time, the festival enjoyed the official sponsorship of the Government of the Province of Quebec and the city fathers of Montreal. Paul Gouin, provincial arts counsellor, served as president and planner of the festival in association with a committee of voluntary fine-arts experts.

Among the directly sponsored music events were performances of d'Audra's operetta *La Mascotte*, by the Variétés Lyriques, and Gilbert and Sullivan's *The Gondoliers*, by the St. Lambert Operatic Society. A series of four chamber concerts featured original works by Alexander Brott, Harry Somers, Emilien Allard, Jean Vallerand, and Jean Papineau-Couture, contemporary Canadian composers.

Additional Columbia Artists Management advertisements on following pages

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900
VOCAL AND INSTRUMENTAL ATTRACTIONS

First time in 49 years!

Guard Republican Band of Paris

(Musique de la Garde Républicaine de Paris)
72 Musicians
Personal Direction: *Coppicus, Schang & Brown*

Arthur Fiedler & The Boston Pops Tour Orchestra

Personal Direction: *Judson, O'Neill & Judd*

MARY HUNTER'S

Musical Americana

NEW!

The Romance of America in Song and Dance
(20 Persons)

Personal Direction: *Coppicus, Schang & Brown*

First time in America

St. Paul's Cathedral Choir

Personnel of 55

of London, England
Personal Direction: *Judson, O'Neill & Judd*

First time in America

Stuttgart Chamber Orchestra

Karl Muenchinger, Conductor

Personal Direction: *André Martens*

First time in America

Vienna Academy Chorus

Prof. Ferdinand Grossman, Conductor

Personnel of 25
Personal Direction: *André Martens*

Return of the great Italian Instrumental Ensemble

Virtuosi di Roma

Maestro Renato Fasano, Director

14 Persons
Personal Direction: *Coppicus, Schang & Brown*

A Gershwin Festival Repeat Tour by General Request 1953-54

Gershwin Concert Orchestra

Augmented Orchestra of 30 Musicians; Famous Soloists; Robert Zeller, Conductor

Personal Direction: *André Martens*

Les Compagnons de la Chanson

(10 Persons)

Personal Direction: *André Martens*

De Paur's Infantry Chorus

7th Consecutive Season
Leonard De Paur, Conductor

Personal Direction: *Coppicus, Schang & Brown*

Trapp Family Singers

Dr. F. Wasner, Conductor

Personal Direction: *Coppicus, Schang & Brown*

Little Orchestra Society

Thomas Scherman, Conductor

Personal Direction: *Coppicus, Schang & Brown*

Leslie Bell Singers

Dr. Leslie Bell, Director

Famous Canadian All-Girl Chorus
Personal Direction: *Kurt Weinholt*

Philharmonic Piano Quartet

Personal Direction: *Judson, O'Neill & Judd*

The Carolers

Male Quartet, Soprano, Pianist
(6 persons)

Personal Direction: *Judson, O'Neill & Judd*

The Angelaires

Harp Quintet

Personal Direction: *Kurt Weinholt*

Roman Totenberg and his Instrumental Ensemble

Company of Nine

Personal Direction: *Kurt Weinholt*

Advertisers



Jorge Bolet is shown rehearsing with the Brevard Music Festival Orchestra, with which he played the Rachmaninoff Third Piano Concerto under the direction of James Christian Pfohl

Two Performances of Beethoven Ninth Close Eighth Annual Brevard Festival

Brevard, N. C. TWO performances of Beethoven's Ninth Symphony, on Aug. 21 and 23, provided the climax for the eighth annual Brevard Music Festival, held in the mountains of western North Carolina at the Transylvania Music Camp. The three-week festival, directed by James Christian Pfohl, founder and music director of the Transylvania camp, attracted capacity audiences from the entire Southeast. Throughout August, portions of the programs were carried on the four major radio networks.

Singing the solo portions in the final movement of the Beethoven symphony were Eileen Farrell, soprano; Beverly Wolff, contralto; Andrew McKinley, tenor; and Andrew White, baritone. The Brevard Festival Chorus was prepared by Lester McCoy, associate conductor of the University Musical Society at Ann Arbor, Mich. In the Aug. 21 and 23 program, Miss Wolff was also soloist in Bach's Cantata No. 53, *Schlage doch gewünschte Stunde*.

Miss Farrell, who has been a regular soloist here for several seasons, was given an ovation on Aug. 22 after her performances of the Liebestod from Wagner's *Tristan und Isolde* and the aria *Divinités du Styx* from Gluck's *Alceste*.

Joseph Fuchs, making his first appearance in the United States after playing in the Casals festival at Prades, was heard at Brevard in the Brahms Violin Concerto and the Mozart Concerto in D major, K. 218, under the direction of Mr. Pfohl. On Aug. 8, Jorge Bolet was the soloist, playing Rachmaninoff's Third Piano Concerto.

In keeping with tradition, one evening of the festival was devoted to folk music. This year this program was presented by Richard Dyer-Bennet, on Aug. 18. Ralph Vaughan Williams and his London Symphony provided the subject matter of a lecture-concert, with Olin Downes, music critic of the *New York Times*, in his second consecutive year here as a lecturer. Mr. Pfohl conducted the Vaughan Williams symphony in the second half of the evening.

Luboshutz and Nemenoff appeared in two of the programs, playing Mozart's Concerto for Two Pianos in E flat major and Harl McDonald's Concerto for Two Pianos. The duo-

pianists have played here several times. In the program on Aug. 15, Robert Harrison, concertmaster, and Gordon Epperson, principal cellist, were soloists in the Brahms Double Concerto. Mr. Harrison is regularly concertmaster of the Atlanta Symphony, and Mr. Epperson is on the music faculty of Louisiana State University.

Standard symphony-concert works by Stravinsky, Samuel Barber, Mendelssohn, Respighi, Tchaikovsky, Enesco, Haydn, Dukas, and Richard Strauss were also heard in the festival programs.

During the festival period, the American Symphony Orchestra League, together with the Brevard Music Foundation, sponsored a conference and workshop for members of symphony-orchestra boards of directors, women's committees, and similar workers. There was also a conference and workshop in community-orchestra management.

On Oct. 26, Mr. Pfohl will open his season with the Charlotte (N. C.) Symphony presenting an all-Wagner program with Eileen Farrell as soloist. In Jacksonville, Fla., where he is also conductor of the local symphony, Mr. Pfohl will inaugurate the season on Nov. 9, with Eugene Conley as tenor soloist.

Next year's Brevard Festival has already been announced for Aug. 13 to 29. The eighteenth season of The Transylvania Music Camp will begin on June 24 and continue through Aug. 8.

—WRISTON LOCKLAIN

American Conducts Israeli Summer Series

TEL-AVIV, ISRAEL.—Milton Katims conducted the Israel Philharmonic in a summer series of fifteen concerts during July and August, with Daniel Birnbaum and Tel Avivian, pianists, and Zara Nelsova, cellist, as soloists. Mr. Katims' programs included several first Israeli performances of American works—Gould's Spirituals for String Choir and Orchestra, Griffes' The White Peacock, and Barber's Essay for Orchestra. During his stay, he also conducted three concerts in the collective settlements at Beisan and Zemach in the Jordan valley and in Naan near Tel-Aviv.

Grace Moore Subject of New Film

The late Grace Moore's career up until the time she made her debut at the Metropolitan Opera, in 1928, is the subject of an agreeably modest new Warner Bros. film called *So This Is Love*, with Kathryn Grayson playing the role of the Tennessee soprano.

Based on incidents in Miss Moore's autobiography, the Technicolor motion picture begins provocatively with glimpses of the singer as a child, when she was something of a tomboy, and as a church choir singer infatuated with her minister. Her first public appearance as a serious student of music, which came to grief because news of the Armistice reached the audience in the middle of her song, makes a touching and ironic scene. The ensuing sequences devoted to her career in musical comedy and to her determination to become an opera singer at whatever cost are by turns amusing, poignant, and conventional.

There are encounters with such well-known figures as Mary Garden, John McCormack, Gatti-Casazza, and George Gershwin. There are also dance numbers involving Miss Moore's revue appearances, and insofar as they maintain the atmosphere of the 1920s they have more reality than the standard film spectacles.

Miss Grayson looks pretty, is dressed handsomely in clothes that Miss Moore probably could not afford in her pre-opera days, and sings fluently such widely diverse music as I Wish I Could Shimmy Like My Sister Kate and Voi che sapete from *The Marriage of Figaro*. She suggests Miss Moore's determination rather weakly, and it is a pity that the opera singer's flamboyant, generous, and temperamental personality does not come through more clearly.

—R. A. E.

Washington Conductor Makes St. Louis Debut

ST. LOUIS.—Richard Bales, musical director of the National Gallery of Art in Washington, D. C., made his St. Louis debut on July 17 conducting the St. Louis Little Symphony in its fifth and next-to-last concert of the season. His program, largely devoted to works of the eighteenth century, included his transcription of the Battle of Trenton, originally a piano sonata written by the British-born James Hewitt in 1797 and dedicated to George Washington on his retire-



Kathryn Grayson

ment from public life. A week later the Little Symphony, under the direction of its founder, Max Steinle, concluded its nineteenth summer series.

On July 27, the St. Louis Municipal Opera presented its first performance in English and in its original form with spoken dialogue of Bizet's Carmen. The cast was headed by Jean Madeira in the title role, Anne Bollinger as Micaëla, Robert Rounsville as Don José, and Edward Roecker as Escamillo. Musical direction and staging were in the hands of Edwin McArthur and Morton LaCosta, respectively.

ASCAP Honors Otto Harbach

Otto A. Harbach, retiring president of the American Society of Composers, Authors and Publishers, was the guest of honor on his birthday at a dinner sponsored by the organization at the Waldorf-Astoria Hotel in New York on Aug. 18. Born in 1873, Mr. Harbach has been active for fifty years as a playwright and composer of song lyrics. Included in the more than 1,000 songs he has authored are *Smoke Gets in Your Eyes*, *Rose Marie*, and *Indian Love Call*. A charter member of ASCAP, he became one of its directors in 1920 and served as its president from 1950 until this year. Among the guests at the dinner were three other past presidents of ASCAP—Gene Buck, Deems Taylor, and Fred E. Ahlert; the present president, Stanley Adams; and Rudolf Friml, W. C. Handy, and Fritzi Scheff. Oscar Hammerstein II was toastmaster.

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900
DANCE ATTRACTIONS

Ballet Russe de Monte Carlo

Concert Co. (20 persons). Featuring version of "Gaite Parisienne".
Personal Direction: Coppicus, Schang & Brown

The Royal Winnipeg Ballet of Canada

Under the Distinguished Patronage of His Excellency,
The Right Honourable Vincent Massey, C.J., Governor General of Canada
Personal Direction: Judson, O'Neill & Judd 1st U. S. Tour

Janet Collins and her Company

First Tour Premiere Danseuse Metropolitan Opera
Personal Direction: Coppicus, Schang & Brown

FEDERICO Rey and PILAR Gomez

Spanish and Latin American Dancers
Personal Direction: Andre Mertens

Marina Svetlova Prima Ballerina

with 2 Solo Dancers & Concert Pianist
Personal Direction: Horace J. Parmelee

Columbia Artists Management Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

Personal Direction Judson, O'Neill & Judd		CAMILLA Wicks Violinist	MONA Paulee Mezzo-Soprano	SZYMON Goldberg Violinist
CLAUDIO Arrau Pianist	CAMILLA Williams Soprano	LEONARD Pennario Pianist	SASCHA Gorodnitzki Pianist	
TODD Duncan Baritone	Personal Direction Kurt Weinholt		RISE Stevens Mezzo-Soprano	NAN Merriman Mezzo-Soprano
NELSON Eddy Baritone	ROSE Bampton Soprano	ALFRED and HERBERT Teltschik Duo-Pianists	TOSSY Spivakovsky Violinist	
GARY Graffman Pianist	FRANCES Bible Mezzo-Soprano	ALEC Templeton Pianist	GLADYS Swarthout Mezzo-Soprano	
EUGENE List Pianist	WALTER Cassel Baritone	ROMAN Totenberg Violinist	Vronsky & Babin Duo-Pianists	
GEORGE London Bass-Baritone	NADINE Conner Soprano	HELEN Traubel Soprano	Personal Direction Andre Mertens	
MILDRED Miller Mezzo-Soprano	IGOR Gorin Baritone	DOROTHY Warenskjold Soprano	ELENA Nikolaidi Contralto	
WILLIAM Primrose Violist	GERHARD Kander Violinist	FRANCES Yeend Soprano	IRMGARD Seefried Soprano	
OSSY Renardy Violinist	ERVIN Laszlo Pianist	Personal Direction Coppicus, Schang & Brown		
LEONARD Rose Cellist	CAROLYN Long Soprano	MARIO Braggiotti Pianist	JENNIE Tourel Mezzo-Soprano	
Sanromá Pianist	WITOLD Malczynski Pianist	MISCHA Elman Violinist	Personal Direction Horace J. Parmelee	
EDWIN Steffe Baritone	DOROTHY Maynor Soprano	RUDOLF Firkusny Pianist	JOHN Carter Tenor	
POLYNA Stoska Soprano	JAMES Melton Tenor	CARROLL Glenn Violinist	MILDRED Dilling Harpist	
Whittemore & Lowe Duo-Pianists	YEHUDI Menuhin Violinist			

announcing

"The Angel"



THIS is to introduce Angel Records and to tell you something of its background, its scope and its purpose.

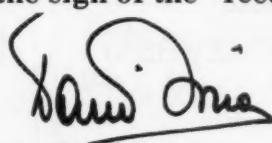
If you take a plane to London, practically the first thing you see, near the airfield where you land, is a very large sign reading E.M.I. These famous initials stand for Electric & Musical Industries Ltd., the parent company of many major recording firms of Europe and the owner of recording facilities all over the world.

E.M.I.'s youngest offspring is Angel Records. To launch Angel Records on this continent, an American company has been formed—Electric & Musical Industries (U.S.) Ltd.

The Angel label has made musical history. The cherub you see on this page, seated on a disk and tracing sound with a stylus, is the oldest recording trademark in Europe, dating back to 1898. Half-century old records stamped with the "recording angel" are collectors' treasures today.

The Angel, proud of its past, looks forward to a tradition-making future. Its first catalogue points the direction. With a star-studded international list of artists, with institutions such as La Scala and the Old Vic, Angel Records aims to make the music-lover's home his opera house, his concert hall, and his theatre.

Greetings to all our old and good friends. We look forward to meeting you at the sign of the "recording angel".


Dario Soria, President
Electric & Musical Industries (U. S.) Ltd.

P.S. For the first catalogue and news of "The Angel," write: Dorle Jarmel Soria, Artists and Press Dept., Angel Records, 38 West 48th Street, New York City.

ANGEL  **RECORDS**

bove
ome
ight:
auline

SA
D
i
pera
f soc
ng th
politi
ballet
the sp
showe
on his
Two
full-le
nder
divent
he 10
ower
se so
he S
well
layin
ost
f all
graph
minus
in th
era
y's
ired
ovid
ince
May
veal
ower
ince
edi
sev

XUM

SADLER'S WELLS

B
A
L
L
E
T

above: Margot Fonteyn in Homage to the Queen.
right: Alexander Grant and Pauline Clayden in Daphnis and Chloe



Photos by Houston Noyes and Baron

Works New to America Include

Spectacular Homage to the Queen

By RONALD EYER

SADLER'S Wells Ballet returned to the United States and opened its season at the Metropolitan Opera House on Sept. 13 with a kind of social flurry and excitement rivaling that of the opening of the Metropolitan Opera itself. One gentleman-balletomane was so carried away by the spirit of the occasion that he showed up with a small diamond tiara on his head.

Two worthy performances of the full-length *Swan Lake* got the season under way, but it was not until the advent of *The Sleeping Beauty*, on the 16th, that the full splendor and power of the company broke upon the scene with breath-taking effect. *The Sleeping Beauty* in its entirety (well over two hours and a half in staying time) is at once one of the most sumptuous and most substantial of all classic ballets, and its choreography is the pinnacle of Petipa's genius for brilliance and invention. It is the color and the scope of grand opera at its grandest, and Tchaikovsky's score, while anything but inspired by strictly musical standards, provides a perfect matrix for the once-embodiment of the fairy tale. Margot Fonteyn, as the Princess, revealed herself at the height of her powers as one of the very greatest dancers of the generation. In the endlessly difficult *Rose Adagio* and elsewhere, she now displays a mastery

over the technique of her art that seems to erase all formality from her movements and causes the most difficult passages to appear deceptively simple and natural. Joyousness, grace and beauty illumine everything she does.

This spirit of utter freedom within technical bounds is contagious and can be detected in the relaxed, yet completely disciplined, movements of the entire company right down to the youngest girl and boy in the ensemble. In dancing, as in every other art, the important thing is not so much what you do as how you do it, and the Sadler's Wells Ballet is in the process of perfecting an art within an art that is a glory to behold.

It is impossible to mention here all of the fine performances given by individuals in the huge cast of *The Sleeping Beauty*. One must record, however, the distinction and charm of Svetlana Beriosova, the Lilac Fairy, who lately has come into the company from the smaller Sadler's Wells Theatre Ballet; the sure dramatic touch of Frederick Ashton as the wicked Fairy; and the delightful miniatures of the other fairies danced by Anne Heaton, Rosemary Lindsay, Valerie Taylor, Pauline Clayden, and Avril Navarre. Michael Somes was handsome in the largely unrewarding role of the Prince.

The first American premieres of

the season, on the 18th, were *Homage to the Queen* and *The Shadow*. Conceived as a celebration dance in honor of the coronation of Queen Elizabeth II, *Homage* is a spectacle of vast proportions, demanding the full resources of the company. In contrast to most occasion-pieces of like nature, it is an inspired, meaty and brilliant work of art. All four ballerinas take part in the pageantry, with Nadia Nerina leading off as Queen of the Earth, followed by Violetta Elvin, Queen of the Waters; Rowena Jackson, Queen of Fire; and Margot Fonteyn, Queen of the Air. Each has a male consort (Alexis Rassine, John Hart, John Field, and Michael Somes, respectively) and a company of attendants who combine in contrasting episodes to delineate the nature of the basic elements and their monarchs. All join in a great finale, an apotheosis, in which the regal figure of a human queen, with crown and rich robes, mounts her throne high above the heads of all in a transformation scene in the background.

As I said, the work is not just a perfunctory obeisance full of sound and fury and nothing besides. It is a masterpiece of a kind — thoughtfully and imaginatively developed in idea and in choreography with respect to the subject as well as to the particular dancers who appear in it. Despite the repetitive design of the four sections, representing the four elements, there is nothing repetitive in the stage pictures nor in the configuration of the dances. Each queen and her entourage bring a completely new and fresh conception to ravish the eye, and there are special turns, performed by Bryan Shaw, Julia Farron and Alexander Grant, of magical effectiveness. Ashton's dance patterns are free and original, though within tradition; the

costumes and setting by Oliver Messel (who also dressed *The Sleeping Beauty* so beautifully) are tasteful though lavish, and the score by Malcolm Arnold is generally suitable and sometimes independently interesting.

The Shadow proved to be a slight work by John Cranko to quite good music by Dohnanyi, and it served mainly to underline the fast-developing virtuosity of Svetlana Beriosova, who danced the ideal of Romantic Love to the Youth of Philip Chatfield. *The Shadow* of unattainability (danced by Bryan Ashbridge) stands between the Youth and his ideal, but that obstacle proves in the end to be only an empty mantle — such is the argument which Cranko, with the aid of John Piper's scenery and costumes, has posed in conventional, though not uninteresting, dance terms. The principals are supported by Rosemary Lindsay, as the Young Girl, and a vivacious corps de ballet.

Completing the season's list of novelties (except for *Sylvia*, which came too late for this issue) were *Don Juan* on the 24th and *Daphnis and Chloe* on the 25th. Both are large-scale works with famous masterpieces as their musical bases, and, as is so often the case with such combinations, the dance realization has difficulty measuring up to the stature of the music, or at least to many people's preconceived ideas about it.

Frederick Ashton, choreographer of both works, has contributed his customary wealth of invention and eye for interesting and colorful movement, but one constantly felt that his subject-matter was kept too much under the wraps of gentility to achieve a full realization of its dramatic content. For most people, Strauss's massive, heroically carnal music for *Don*

(Continued on page 32)

Highlights of the News

DOMESTIC:

- The Sadler's Wells Ballet opens its American tour with a four-week season at the Metropolitan Opera House in New York, Sept. 13-Oct. 11 (Page 3).
- The 31st season of the San Francisco Opera is launched with a performance of *Mefistofele* on Sept. 15 (Page 5).
- Doris Humphrey's *Ruins and Visions* is given premiere at the sixth annual American Dance Festival at Connecticut College, Aug. 20-23 (Page 5).
- The *Guard Républicain* of Paris begins American tour in Montreal, Sept. 10 (Page 6).
- Two important books on music make their appearance, Fritz Rothschild's *The Lost Tradition in Music* (Page 8) and Curt Sachs's *Rhythm and Tempo* (Page 33).
- Music publishers make annual forecast of 1953-54 activities (Page 22).
- Reinald Werrenrath dies on Sept. 12 at age of seventy (Page 26).

FOREIGN:

- Boris Godounoff revival is high point of 1953 Opera Nacional season in Mexico City (Page 6).
- Seventh Edinburgh Festival, Aug. 23-Sept. 15, brings among other things the British premiere of Stravinsky's *The Rake's Progress* (Page 7).
- First performance and the presence of several American artists are notable factors in *Aix-en-Provence* Festival (Page 7).

Traubel Rejects Metropolitan Contract

Helen Traubel, a leading Wagnerian soprano of the Metropolitan Opera, has refused to sign a contract with the company for the coming season on the grounds that Rudolf Bing, general manager, overstepped his authority by suggesting that she refrain from making night-club appearances in New York either before or during her scheduled appearances at the opera house. In a letter dated Sept. 25, Mr. Bing suggested further that "perhaps you would prefer to give the Metropolitan a 'miss' for a year or so until you may possibly feel that you want again to change back to the more serious aspects of your art."

In reply, Miss Traubel released Mr. Bing's letter to the press and, in a statement of her own, regretted that she would be unable to sign the contract offered her by the Metropolitan, adding that "artistic integrity is not a matter of where one sings". She expressed her fondness for music "written by Americans, sung by Americans, [and] loved by Americans", and defended her right to sing it for night-club audiences, which she found had accepted her on her own terms.

Philharmonic To Tour Southern States

The New York Philharmonic-Symphony, directed by Dimitri Mitropoulos, will make a two-week tour of southern states between March 29 and April 12, 1954. The orchestra will visit Washington, D. C., as well as cities in West Virginia, Kentucky, Tennessee, Alabama, Louisiana, Georgia, South Carolina, North Carolina, and Virginia.

Manager's Widow Sells To Music Publishers

LONDON. (Dispatch)—Mrs. Harold Holt, widow of the late concert manager, has sold her shares in her husband's business to Boosey and Hawkes, previously minority shareholders in the firm, and to Ibbs and Tillett, concert management.

Minneapolis Orchestra Has New Manager

Boris Sokoloff has resigned his post as assistant manager of the New York Philharmonic-Symphony to become manager of the Minneapolis Symphony, conducted by Antal Dorati. Mr. Sokoloff, who has been associated with the Philharmonic and with the Lewisohn Stadium Concerts since 1947, assumed his duties with the Minneapolis orchestra on Oct. 5, succeeding Arthur Gaines, who retired this summer because of ill health after serving in the post for 22 years.

George Judd, Jr., succeeds Mr. Sokoloff as assistant manager of the Philharmonic. Mr. Judd served as manager of the Oklahoma City Symphony from 1947 to 1950. Since then he has been with Columbia Artists Management, where he was associated with the Judson, O'Neill and Judd division in charge of the press department.

Quaintance Eaton Added To Brooklyn Staff

Quaintance Eaton, former associate editor of *MUSICAL AMERICA*, has been appointed head of the Brooklyn Academy of Music's newly formed Office of Public Service. The new office will expedite the release of information concerning the academy's programs and will serve as a liaison for community projects. Miss Eaton, who has contributed widely to magazines and newspapers, serves on the editorial board of the National Federation of Music Clubs.

Los Angeles Bureau Sponsors Free Concerts

LOS ANGELES.—During the 1952-53 season, the Los Angeles Bureau of Music, of the Department of Municipal Art, sponsored broadcasts and performances of Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Brahms's *A German Requiem*, Holst's *The Coming of Christ*, and excerpts from Moussorgsky's *Boris Godounoff*. All of these events, presented by the Civic Center Orchestra and Chorus, were open to the public.

Three Orchestras Offer Season's Plans

The Boston Symphony, Charles Munch, musical director, opens its 1953-54 season on Oct. 9. The orchestra will present 69 concerts in the Greater Boston area, with six rehearsals open to the public, and during its fall tour, Oct. 19 to 26, will visit eight cities in western Massachusetts, upper New York State, and Michigan. Mr. Munch will also conduct the orchestra in four concerts in Washington, D. C., ten in New York City, five in Brooklyn, five in Providence, and two in New Haven, Conn., as well as in single concerts in Newark, Philadelphia, Hartford, New London, and New Brunswick, N. J.

Three conductors invited to take over the orchestra as guests in the course of the season are Ferenc Fricsay, conductor of the RIAS Orchestra in Berlin, who will be making his first American appearance with the Boston Symphony; Pierre Monteux, former conductor of the orchestra; and Guido Cantelli, who conducted in Boston for the first time last season. Instrumental soloists will be the pianists Samson Francois, Leon Fleisher, Alexander Brailowsky, and Zadek Skolovsky; the violinists Zino Francescatti and Tosio Spivakovsky; and the cellists Pierre Fournier and Samuel Mayes. Besides the Harvard and Radcliffe Choral Society and the New England Conservatory Chorus, the orchestra will be joined in choral programs by the Helsinki University Chorus, of the Finnish capital.

The Philadelphia Orchestra, beginning its 54th season on Oct. 2, will again present three regular series of concerts, including 28 pairs of Friday and Saturday evening concerts and the shorter Monday evening series of ten concerts.

Eugene Ormandy, musical director of the orchestra, will conduct all but four weeks of the regular series. During his mid-winter absence guest conductors will be Igor Stravinsky, William Steinberg, and Eduard Van Beinum. Major offerings scheduled include Rachmaninoff's *The Bells*, Prokofiev's *Rachmaninoff's Ninth Symphony*, with Frances Yeend, Rita Kolacz, Beverly Wolff, Kenneth Smith, Mack Harrell, Lorna Sidney, and David Lloyd among the vocal soloists listed. Also announced for next year are four student concerts under Mr. Ormandy's direction, and five children's concerts with guest conductors.

Fritz Reiner, newly appointed musical director of the Chicago Symphony, will lead the orchestra in its first pair of concerts on Oct. 15 and 16. In addition to its Thursday and Friday series of 28 concerts each, the orchestra will also be heard in twelve Tuesday afternoon programs, beginning Oct. 27. During Mr. Reiner's midseason vacation, the podium will be shared by Bruno Walter, Ernest Ansermet, and Igor Stravinsky, who will conduct some of his own works, including the Capriccio, with his son, Soulima Stravinsky, as piano soloist. Other soloists to appear during the season are Artur Rubinstein, Rudolf Serkin, William Kapell, Leon Fleisher, Guió Novae, Nathan Milstein, Zino Francescatti, Grumiaux, and Pierre Fournier. Mr. Reiner will conduct performances of Debussy's *The Blessed Damozel*, with Nancy Carr, soprano, and Lillian Chookasian, contralto, as soloists, and Brahms's *Alto Rhapsody*, with Nan Merriman as soloist.

St. Paul's Choir Opens American Tour

St. Paul's Cathedral Choir of London, directed by John Dykes Bower, launched its two-month American tour on Sept. 30 with a non-commercial appearance at the Cathedral of St. John the Divine in New York. The choir will return for a concert in Carnegie Hall on Nov. 24.

City Opera Lists Von Einem Work

The American premiere of Gottfried von Einem's *The Trial*, by the New York City Opera Company, is scheduled for Oct. 22. The film director Otto Preminger has been engaged to stage the work, which will be designed by Rouben Ter-Arutyunian. Joseph Rosenstock, general director of the company, will conduct. Another opera new to the company's repertoire will be Humperdinck's *Hansel and Gretel*, which will be shown for the first time, in an English version, on Oct. 14. Herman Geiger-Torel will make his debut as a stage director for the company with this work.

The fall season at the New York City Center is opening on Oct. 8 with a performance of Rossini's *La Cenerentola*, which was revived by the New York City company for the first time in America in over a hundred years last spring. On the following evening, many of the original cast for Marc Blitzstein's *Regina* are returning to appear in that work, also added to the company's repertoire last season.

The Fujiwara Opera Company, which was the guest of the New York company in 1952, will return for three performances of *Madama Butterfly*, using native costumes and scenery. Other works to be heard during the season include *Carmen*, *Die Fledermaus*, *La Bohème*, *Don Giovanni*, *Tosca*, *La Traviata*, and *The Marriage of Figaro*. *Rigoletto*, which has been absent from the repertoire for two years, will be reinstated on Oct. 30 in a production staged by Leopold Sachez. The company will depart for a tour to Detroit, Chicago and the Midwest immediately following its final performance in New York on Nov. 8.

Six singers, all Americans, have been added to the company's roster for the fall season. They are Catherine Bunn, Helen Clayton, Phyllis Curtin, and Maria Di Gerlando, sopranos; and Claudio Frigerio and Earl Redding, baritones. Two other sopranos, Adelaide Bishop and Dorothy MacNeil, will return this year.

Music Critics Workshop To Be Held in New York

The Music Critics Circle of New York, the New York Philharmonic-Symphony, and the American Symphony Orchestra League will sponsor a three-day workshop beginning Oct. 29 for out-of-town music critics. The visiting journalists and their New York colleagues will attend currently listed musical events, including performances by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, and the New York City Opera, and will submit their reviews for a panel discussion to follow.

Philadelphia Musicians Receive Coverage

PHILADELPHIA.—The Philadelphia Orchestra, Eugene Ormandy, conductor, has signed a contract with Local 77 of the American Federation of Musicians in which the terms of agreement include unemployment compensation coverage for the orchestra's musicians and a raise in the minimum wage scale from \$135 to \$140 per week for the 32-week season. The application for unemployment benefit resulted from negotiations recently concluded in Pittsburgh, whose orchestra personnel are entitled to benefits for the first time there.

Ballet Theatre Returns After Five Months Abroad

The Ballet Theatre company arrived by plane in New York on Sept. 30 following a five-month tour of seven European countries, the longest tour by any American ballet company in Europe. The company will begin a nationwide tour on Dec. 28.

Three Debuts Mark San Francisco Werther Revival

By MARJORIE M. FISHER

San Francisco

SAN FRANCISCO'S 31st annual season of opera, charted by the late Gaetano Merola, opened on Sept. 15 with Boito's *Mefistofele*, with Nicola Rossi-Lemeni in the title role. The occasion was gala, with the overflowing audience putting on the social show that annually attracts sightseers to the Opera House.

The performance itself failed to measure up to the memorable production of last season, when *Mefistofele* was specially revived for Mr. Rossi-Lemeni. Still it remained a good theatrical spectacle, and those that saw it for the first time expressed themselves as being thrilled.

Having been rehearsed to the nth degree last year, advance preparations this year were apparently slighted. As if bored, Mr. Rossi-Lemeni went through all the gestures without getting into the spirit of the role. He provided energy but no gusto, vocal emphases but too little exciting flow of tone; and there was insufficient suavity and subtlety of style. Since these were factors that distinguished his performances last year, they were all the more conspicuous by their absence now.

The best singing of the evening from the standpoint of tone and style was that of Jan Peerce as Faust. Licia Albanese was cordially welcomed as Margherita. Although her characterization lacked the ingenue

quality desired and the role was not an ideal assignment for her, she enjoyed a success with the audience. June Wilkins was a fat and cute Marta. Virginio Assandri as Wagner, Beverly Sills as Elena, Margaret Roggero as Pantalis, and Cesare Curzi as Nero completed the competent cast.

The chorus and ballet managed to create effects that were good, if less exciting than those of last year. Bad lighting robbed some scenes of their full value, but barring first-night mishaps Armando Agnini's direction and scenic investiture seemed as impressive as before.

Fausto Cleva conducted with his usual excellent sense of the dramatic, and the choral singing in the first act was altogether memorable, with the voices coming from all parts of the house and the cherubic choir coming from above (with the help of modern mechanics, of course).

The popular Wednesday night series opened the following night, Sept. 16, with *La Bohème*, which replaced the *Otello* originally scheduled when Mario Del Monaco was unable to take on his season's contractual obligations. Attendance was disappointing, but the performance had some uncommon virtues—notably the fresh ideas of stage business supplied by Carlo Piccinato. Among other things, he managed to create a pattern instead of a mob scene at the Café Momus.

Tall, dark and handsome, David Poleri was a new Rodolfo here. While he still needs to practice more vocal

finesse and refrain from excessive volume, he demonstrated a capacity for musical refinement. He also proved an excellent young actor. Acting was the strongest point in Dorothy Kirsten's *Mimi*. Her voice sounded tired, perhaps because the soprano spent a summer appearing in eight performances a week of *The Waltz King*.

Cesare Bardelli made his debut here as Marcello, gaining in vocal worth and assurance as the opera advanced. George Cehanovsky carried a larger part of the show's burden than Schauhard habitually does by giving life and action to the stage when it was needed. Italo Tajo was the Colline, and Lois Hartzell was an admirable Musetta. Salvatore Baccaloni won his usual tributes after his appearances as Benoit and Alcindoro.

Glauco Curiel conducted the Puccini score with increasingly meritorious results. If he let the tempos slow down, it was often effective, as in the finale of Act I, when the lovers walked unhurriedly off stage.

It was the revival of *Werther*—the first since 1935—that brought the season up to the high standards of previous years. It offered the American debuts of Cesare Valletti, in the title role, and Giulietta Simionato, as Charlotte. Making his San Francisco Opera debut was Tullio Serafin, who as conductor made the most of Massenet's score and was generally responsible for the excellence of the performance.

It was surprising to find the Ital-



Skelton Studios

Giulietta Simionato and Cesare Valletti making their American debuts in the San Francisco Opera's revival of Werther

ians so altogether faithful to the French style. Mr. Serafin made the orchestra sound French. Mr. Valletti's tenor sounded far more French than Italian, and he proved a master of French vocal style; his *Werther* had elegance from beginning to end.

Miss Simionato was handicapped not only by nerves but also by unbecoming first-act attire, so that it was not until the dramatic scenes of the last act that she fully won her audience. Her voice eludes description. It had beauty and ample volume; at times it had excessive vi-

(Continued on page 34)



Peter Bach

José Limón leads his company in the closing scene of Doris Humphrey's *Ruins and Visions*, at the American Dance Festival in New London, Conn.

New Humphrey Work Is Major Production

Of Sixth Annual American Dance Festival

By LEONARD MEYERS

New London, Conn.

THE Sixth Annual American Dance Festival, given at Connecticut College in New London, Aug. 20 to 23, was a distinguished event. Not only were eleven premieres of new productions and revivals included, but relatively new and older works of the concert repertoire were seen in outstanding performances. The new works and revivals were presented by Doris Humphrey, José Limón, Sophie Maslow, John Butler, Pauline Koner, Ronne Aul, and Lucas Hoving.

The name, American Dance Festival, was well chosen, for this was

American dance at its finest. The works were not about local happenings nor about American history; but they were American nonetheless. Too often, artists, especially in the field of music and dance, set out consciously to be "American Artists". This self-conscious Americanism is immediately apparent and frequently cheapens their work. But the artists who created works for the American Dance Festival at Connecticut College are dance artists first, and because they are Americans working in terms that they know and understand and feel, their products are American dance.

Miss Humphrey was outstandingly represented in the series with the premiere of her new work *Ruins and*

Visions and with the revival of her great dance drama *With My Red Fires* and her suite *Invention*. Other dances by Miss Humphrey included in the series were *Night Spell*, *Fantasy* and *Fugues*, and *Deep Rhythm*.

Miss Humphrey's new work, *Ruins and Visions*, is an extraordinary drama in several scenes. In it she deals with a dominating mother and son, with a theatrical tragic triangle and passing drama of the streets. The mother and son become involved with the theatrical group, and the characters of the streets. Their tragedies mingle and it becomes difficult at times even for the participants to know whether they are of the theatre or of life.

In the end, the actor tries to make clear to them which is which. Throughout most of this complex drama, the ideas are clearly and forcefully expressed in wonderful personal and group patterns. It was only at the very end that there seemed to be a lack of clarity. An excellent performance of this work was given by José Limón's dance group.

Miss Humphrey revived *With My Red Fires* for her repertory class at the Connecticut College School of the Dance. The work was not given in its entirety, but what was presented was very moving. It seems incredible that this composition, one of the greatest works of contemporary dance, is not seen more frequently. Virginia Freeman, a student, danced the part of the matriarch with technical accomplishment, but she lacked the style, the strength, and the sense of terror that Miss Humphrey used to bring to the part when she danced it herself. Jeff Duncan, as the young man, was particularly fine in his role.

Invention is still a delightful abstract work. It was beautifully danced by Mr. Limón, Betty Jones, and Ruth Currier.

John Butler, whose fine work has been seen at the New York City Opera, distinguished himself at the festival with the presentation of two new works, one of which had recently been seen at the Jacobs Pillow Festival.

Butler's is an extraordinary talent. He has full grasp not only of the ballet idiom and the theatre idiom, but also of the modern dance. It is remarkable that two such sombre works as *Malocchio* and *The Masque of the Wild Man* were created by the same man who gave us the unroariously funny ballet in the opera *La Cenerentola*.

Malocchio had its premiere performance at this festival. It is a dramatic fable of the creature chosen by society as "the one with the evil eye", of a stranger who offers her love, and of the children who taunt her and finally turn the stranger against her. To the surprised creature, the gentleness and love offered by the stranger are wonderful, capable of satisfying her terrible hunger for affection. But when the stranger is turned against her, and in place of love offers only pity, we see her desperately reaching and striving for more. Butler managed in a few descriptive movements to show clearly this terror of receiving pity when one craves for love. Everything about this dance was extraordinary, including the fine musical score by Aldo Provenzano, the lighting and set by Paul Barnes, and the performance by Mr. Butler's company. Especially compelling was the dancing of Felisa Conde as the one with the evil eye and Glen Tetley as the stranger.

The same group appeared in Butler's *The Masque of the Wild Man*. It is a dance about a bored and spoiled châtelaine who tortures and finally kills the wild man for a moment of "interesting pleasure". The dance movement was again exceptional, and the performances of very high order, with Mr. Tetley creating a simple, beautiful, and expressive character as the wild man. These dancers seemed to have no technical problems and were able to express the choreographer's desires with complete felicity. The work is very strong, but extremely macabre and bitter, almost too bitter to stand alone.

José Limón was choreographer of (Continued on page 32)



Canadian Pacific Railway Photos



Above: The Guard Republican Band of Paris, now on a tour of 75 American cities, closes ranks before disembarking in Canada. Left: Captain François-Julien Brun, conductor of the French band, is welcomed by Frederick C. Schang, Jr. (right), president of Columbia Artists, and Nicolas Koudriavtseff, Canadian manager.

Guard Republican Band Arrives To Make First American Visit in Half a Century

By COLIN SABISTON

Toronto

THE programs offered in Canada by the Guard Republican Band of Paris are believed to have set new standards in this musical field by those who heard them here last month, and there were many. Opening its American tour in Montreal on Sept. 10, the band, which is under the direction of François-Julien Brun, accumulated box-office receipts of \$12,000, topping the opening-night gross of the Metropolitan Opera Company last May. The French musicians then embarked on a two-week tour of Quebec cities prior to their first concert in the United States at Troy, N. Y., on Sept. 22.

What convinced local audiences of the band's musical excellence were its performances of Debussy's *Prélude à L'Après-midi d'un Faune*. While utilizing the full resources of its concert ensemble, the band delivered this work with all the restrained grace that it demands. Reviewing its single performance in Toronto, one critic remarked that Mr. Brun's reading of the Debussy work was as artistically satisfying as any he had heard from any of the major orchestras here or abroad.

Described as one of the most colorful musical organizations in the world, the Guard Republican Band, known on its native soil as Musique de la Garde Républicaine de Paris, is making its first American tour in 49 years. (It last visited the United States in 1904, when it came to play at the St. Louis Exposition.) Officially, the band is attached to the French Army and is thus heard on all state occasions, as well as in frequent concert appearances. Its American tour, which will embrace 75 cities in twelve weeks, has been arranged through the French Minister of Defense and the Association Française d'Action Artistique and is being supervised by

Coppicus, Schang & Brown through Columbia Artists Management, Inc. The group will travel by bus and truck and will arrive in New York for its farewell concert at Carnegie Hall on Dec. 13.

Captain Brun, a flutist, succeeded to his present post in 1945. In addition to the Debussy work, he led the band in performances of a Recitative and Polonaise by Weber, Bizet's *L'Arlesienne Suite*, Berlioz's *Roman Carnival Overture*, and Chabrier's *Bourée Fantasque*. In closing, the noble *Chant du Départ*, the now classic *Père de la Victoire*, and Sousa's *Stars and Stripes Forever* were magnificently played and were received with warm enthusiasm by the Toronto audience. Captain Brun and his bandmen have set a high standard.

The question of standards is also pertinent to a retrospective view of the summer Promenade series, which ended on Sept. 24. The seventeen-concert season was the first in Toronto to have telecasts added to the auditorium performance in Varsity Arena. A certain amount of artistic conflict arose from the outset between the interests of providing glamour for the TV audience and consistently well-rounded programs for the box-office and broadcast audiences. The interests of glamour came out second best.

The Promenade programs that were most successful with both audiences were those in which guest conductors appeared. Frieder Weissmann, Heinrich Unger, and André Kostelanetz, to name a few, offered well-played, standard orchestral fare with Gladys Swarthout, Polyna Stoska, Marina Svetlova, and the violin-piano duo Glenn and Eugene List. Contrary to experiences in other cities, the TV feature was popular with the drawing-room audience—so much so, in fact, that a suggestion to discontinue it before the end of the series brought a flood of protests to the Canadian Broadcasting Corporation.

Boris Godounoff Revival Is High Point Of Opera Nacional Season in Mexico City

By PEGGY MUÑOZ

Mexico City

THE 1953 Opera Nacional season in Mexico City finally attained distinction with the appearances of Nicola Rossi-Lemeni in the title role of Boris Godounoff on July 4 and 5. Nine operas, in all, were heard in two heavily attended performances each, and the public was extremely volatile in expressing its likes and dislikes so far as the imported artists were concerned.

Oliviero de Fabritiis conducted all of the performances, except those of Mefistofele, which were under the direction of Luis Sandi. In general, Mr. De Fabritiis' work was acceptable, if not inspired. He showed a marked tendency to drag the big arias, and, while he accomplished many beautiful effects with the orchestra, he did not inject any great vitality into the productions.

The final acts of the opening-night *Il Trovatore* were greeted with absolute silence, save for a few barely suppressed whistles of derision. The chief cause for this disapproval was the harsh, uneven singing of the young Italian tenor Salvatore Puma. Herva Nelli, the Leonora, proved a sound musician, but she lacked the vocal brilliance to satisfy the demands of the audience. Elena Nicolai gave a highly dramatic performance as Azucena, but the glory of the evening went to Robert Weede, who was in excellent voice and made a magnificent Di Luna.

Giordano's *Fedora*, the season's second production, was far more successful, thanks to the rapid substitution of La Scala's Giuseppe Campora for Mr. Puma, who had originally been under contract to sing the entire season. Mr. Campora revealed a warm and pleasing voice and gave every indication of being a serious operatic artist. Miss Nicolai gave a capable interpretation of the title role; Christine Trevi was an enchanting Countess Olga; and Rafael Lerdo de Tejada was more than adequate in the part of De Sirieux. The high point of the evening was provided by the Mexican bass Ignacio Ruffino, who delivered a touching rendition of the coachman's aria in the first act.

In a lovely performance of *La Bohème*, the Mexican soprano Irma Gonzalez was an exquisite Mimi to Mr. Campora's Rodolfo. Miss Gonzalez' portrayal of the pathetic little seamstress was one of the most believable we have ever seen. Carlo Morelli was excellent in the role of Marcello, and Eva Likova's brilliant Musetta nearly stopped the show.

Dull Mascagni Opera

L'Amico Fritz provided a rather dull evening. The opera itself is so untheatrical that even the fine singing of Mr. Campora as Fritz, Belem Ampara as Beppe, and Mr. Morelli as David could not prevent occasional yawns. Concepción Valdés was still very immature in the role of Suzel. The Mascagni work was followed by the Judgment scene from *Aida*, in a special performance by Miss Nikolaidi. Mr. Puma appeared, again most inadequately, as Radames.

With the first performance in Mexico after thirty years of the Rimsky-Korsakoff version of Moussorgsky's *Boris Godounoff* the management of the Opera Nacional won the unqualified praise of all the critics. The production itself was stunning, with magnificent sets and costumes by Antonio Lopez Mancera and dynamic staging

by Ricardo Moresco. Over and above the fine work of the rest of the cast, which included Salvatore Baccaloni, Mr. Campora, and Miss Nicolai, the evening really belonged to Mr. Rossi-Lemeni, a Boris of real grandeur.

In the following weeks, the bass was heard as Archibaldo, in *L'Amore dei Tre Re*, and as Mefistofele, in the Boito opera. He handled both of these roles with unusual finesse. Miss Valdés was an insecure Fiora in the Montezemoli opera, but Robert Weede again won praise for his rich interpretation of Manfredo. Mr. Campora was an excellent Avito, and the Mexican soprano Rosa Rimoch, as Margarita, thrilled the audience with her dramatic feeling and exciting vocal display.

Robert Merrill and Bruno Landi took the leading male roles in *The Barber of Seville*. Mr. Rossi-Lemeni's comic portrayal of Don Basilio, however, stole the show. Mr. Merrill was in good voice but was indifferent as an actor, while Mr. Landi was applauded for his purity of style, if not for any particular vocal brilliance. Mr. Baccaloni was a delightful Dr. Bartolo, and Graciela Rivera was an adequate Rosina.

The season ended about as quietly as it had begun with a rather mediocre performance of *Rigoletto*. Despite his fine voice, Mr. Merrill did not have the dramatic ability to sustain the title role.

The young Mexican tenor José Sosa did some really outstanding work in character roles throughout the season, particularly in Boris, *L'Amore dei Tre Re*, and Mefistofele.

Opera Theatre Opens Cross-Country Tour

BALTIMORE.—The New England Opera Theatre, under the direction of Boris Goldovsky, launched its first cross-country tour in Baltimore on Oct. 3 with a performance of Mozart's *Merry Masquerade*, a new English version of *La Finta Giardiniera*, by Sarah Caldwell and Eugene Haun. The six-week tour will take Mr. Goldovsky's company to 32 cities in fourteen states, traveling as far west as Oklahoma.

Eleven singers will travel with the Opera Theatre to alternate in the seven equal-billing roles of the three-act Mozart opera, which was given its first American performance by the company during its 1950-51 Boston season. Three members of the cast—Nancy Trickey, soprano; Raymond Smolover, tenor; and Mac Morgan, baritone—appeared in the 1950 production. Other singers in the touring company include the sopranos Adele Addison, Jacqueline Bazinet, Suzanne DerDerian, Marguerite Willauer, and Jacqueline Langée; the tenor John McCollum; and the baritones Robert Gay and Arthur Schoep. The production has been staged jointly by Miss Caldwell and Mr. Goldovsky, who will also conduct the seventeen-piece orchestra.

Buffalo Orchestra Heard In Ten Summer Concerts

BUFFALO, N. Y.—The Buffalo Pops Orchestra, composed of members of the Buffalo Philharmonic, was presented in a series of ten weekly concerts at Kleinhans Music Hall from June 30 to Sept. 1. Conductors for the series, sponsored by Loblaws Stores, of Buffalo, were D'Arteaga, Joseph Wincent, Henry Mazer, and Josef Cherniavsky.

MUSICAL AMERICA

October

XUM

AIX AND EDINBURGH

Notable factors in French festival

are new works and American performers

By EDMUND PENDLETON

Aix-en-Provence

AIX-EN-PROVENCE, city of centuries, yet more youthful than ever, celebrated its sixth International Music Festival this July. Through the continued efforts of Roger Bignonnet, administrators; Gabriel Dussurget, artistic director; and Marc Pincherle, secretary, this festival, crowned the smartest in France by common assent, can hold its own compared with any other in the world.

This year, particularly, the perfection of its operatic productions, the agglomeration of artistic talent, and the importance given to new music have rendered Aix unique. Constituting the poles of attraction were productions of Rossini's *Il Barbiere di Siviglia* and Mozart's *Cosi fan tutte* and *Le Nozze di Figaro*; symphony concerts by the Société des Concerts, the Conservatory Cadets, the Südwestfunk Orchestra of Baden-Baden (which devoted its efforts to contemporary music and added not a little spice to the festival program), and the string ensemble I Musici (specializing in early Italian music); the conductors—Hans Rosbaud, Ernest Bour, Jean Martinon, Paul Sacher, and Marcello Cortis, who also served as stage director, was an admirably authoritative Don Alfonso.

Like *Cosi*, Rossini's *Il Barbiere di Siviglia* was given a stunning performance under the remarkably supple direction of Carlo-Maria Giulini, with principal roles taken by Dolores Wilson as Rosina, Nell Tangeman as Berta, Cesare Valletti as Almaviva, Renato Capechi as Figaro, and Marcello Cortis as Bartolo.

The festival invites its guests not only to the open-air theatre constructed in the courtyard of the Archbishop's Palace, but the picturesque Place de Saint Jean-de-Malte and to the courtyard of the Hôtel de Maynier, a pleiad of instrumental soloists.

Of note were the festival's several world premieres and the performances of the participating American artists—Nan Merriman, Teresa Stich-Randall, Nell Tangeman, Giorgio Tozzi, and the pianist Leon Fleisher.

The opening performance of *Le Nozze di Figaro* was sold out to a social and musical elite that had taken possession of the city during the festival. Graziella Sciutti, thanks to her verve, charm, and impeccable vocal science, was an inimitable Suzanna. Teresa Stich-Randall displayed poise and an upper register of rare beauty in the role of the Countess. Giorgio Tozzi as Figaro and Franco Calabrese as the Count were excellent throughout. The staging of Maurice Sarrasin and the playing of the Orchestre de la Société des Concerts, under the direction of Mr. Rosbaud,

consolidated the distinguished tone of the production.

Cosi fan tutte, as performed at Aix, may well serve as a model to other opera companies. The voices were of the finest mettle, and the ensemble was exquisitely blended. Graziella Sciutti made an adorable Despina, Teresa Stich-Randall a sensitive Fiordiligi, Nan Merriman an expressive and winning Dorabella. Leopold Simoneau and Renato Capechi made a vocally incomparable pair as the two lovers, and Marcello Cortis, who also served as stage director, was an admirably authoritative Don Alfonso.

Like *Cosi*, Rossini's *Il Barbiere di Siviglia* was given a stunning performance under the remarkably supple direction of Carlo-Maria Giulini, with principal roles taken by Dolores Wilson as Rosina, Nell Tangeman as Berta, Cesare Valletti as Almaviva, Renato Capechi as Figaro, and Marcello Cortis as Bartolo.

The festival invites its guests not only to the open-air theatre constructed in the courtyard of the Archbishop's Palace, but the picturesque Place de Saint Jean-de-Malte and to the courtyard of the Hôtel de Maynier, a pleiad of instrumental soloists.

For Mr. Fleisher's recital, a black and shining grand piano was placed upon the temporary wooden platform before the church in Place Saint Jean. In his program of works by Schubert and Brahms, he proved to be a veritable Jongleur de Notre Dame. His interpretations of the Waltzes of Brahms were charming and of the Variations on a Theme by Handel, powerful and poetic. In between, Schubert's posthumous Sonata in B flat was executed with distinction.

Contemporary Music

At a highly interesting concert of contemporary music played by the Südwestfunk ensemble in the attractive courtyard of the Hôtel Maynier d'Oppède, not a murmur of protest arose following a performance of Darius Milhaud's Five Studies for piano and orchestra. In contrast to the uproar that accompanied the premiere in 1920, necessitating police protection for the composer, an enthusiastic ovation greeted Monique Haas, the soloist, and Mr. Rosbaud, the conductor, at the end of the performance.

The world premiere of Goffredo Petrassi's *Recreation Concertante* opened this concert. Its five movements follow each other without interruption, but their variety in mood and tempo prevents any suggestion of monotony. The composer's imagination is revealed in his expressive instrumentation, and, like most Italians, he does not forsake his natural gift for melody.

Malipiero was represented by his Ricercari, scored for five winds and six strings, without violins. Here is adorable music, clear, amusing, or piquant on occasion, expressive and eminently melodic in a singable sense.

Arnold Schönberg's *Kammersinfonie* for fifteen instruments, composed in 1906, terminated the concert (as it had terminated the composer's Wagnerian period). It was good to hear again such generosity of line.

(Continued on page 21)



Serge Lide

Marcello Cortis, as Don Alfonso; Nan Merriman, as Dorabella; Teresa Stich-Randall, as Fiordiligi; and Graziella Sciutti, as Despina, in *Così fan tutte* at Aix-en-Provence

Stravinsky opera and violin series

head list of Edinburgh events

By CECIL SMITH

Edinburgh

THE first British stage production of Stravinsky's *The Rake's Progress*, visits by orchestras from Vienna and Rome, and a series of programs devoted to Four Centuries of the Violin were headline attractions of the seventh annual Edinburgh International Festival of Music and Drama, which took place in the Scottish capital from Aug. 23 to Sept. 12. From the business standpoint, it was perhaps the most successful festival in the history of the enterprise; more overseas visitors than ever before came for long or short stretches, and one leading hotel announced that 52 per cent of its bookings came from outside the British Isles.

After a year's defection in favor of the Hamburg State Opera, the Edinburgh Festival this summer renewed its ties with the Glyndebourne Opera. The repertoire consisted of three operas, all staged by the expert and versatile Carl Ebert. Alfred Wallenstein—who had made his English debut at Glyndebourne earlier in the summer with Mozart's *Die Entführung aus dem Serail*—conducted *The Rake's Progress*, the only operative novelty at Edinburgh. John Pritchard conducted Mozart's *Idomeneo*, which had not figured in Glyndebourne's home schedule in Sussex this summer. Both Vittorio Gui and Mr. Pritchard conducted performances of Rossini's *La Cenerentola*.

I am by no means an old hand with *The Rake's Progress*, but I found the Glyndebourne production by far the best of the three versions I have seen. The Metropolitan production struck me as singularly lifeless and pale at almost every point except the individual accomplishments of Eugene Conley and Martha Lipton. The Paris production in June—at the Opéra-Comique—was stunningly designed by Georges Wakhevitch and delightfully sung by the three chief principals, Janine Micheau, Leopold Simoneau, and a dynamic young Nick Shadow, Xavier Depraz; but Louis Musy's stage direction was skimpy, and the story failed to achieve its full dimension.

When Mr. Ebert took hold of the opera—goaded, no doubt, by the unflattering things that had been said

about his production at the Venice premiere in 1951—he gave it a richness and vitality I had not believed possible. All the characters were persuasively real, for he allowed no lay figures, no empty caricature on his stage. His invention was inexhaustible, without ever becoming an end in itself. The auction was wonderfully sportive and racy; the Bedlam scene was completely chilling—especially in the case of a mad woman who kept coming down toward the footlights as though she were about to deliver some sort of diatribe, and then thought better of it.

And how admirably Osbert Lancaster conceived the settings and costumes! Until Mr. Lancaster matched his wits against *The Rake's Progress*, its visual elements had never been treated by an artist who grew up in the English tradition of which Hogarth is a part.

But the results were masterly. Taking a liberty to which only a confident English designer would feel entitled, he moved the time of the action from the early to the late eighteenth century. "A straightforward theatrical realization of Hogarth," he explained, "was impossible for the reason, which seemed to me good and sufficient, that it had already been brilliantly achieved by one of the greatest scene designers of the age. Quiet self-confidence is all very well, but voluntarily to invite comparison with the late Rex Whistler augurs an insensitive temerity out of nature... In further justification I can plead that the plot, so strongly colored with our national preoccupation with moral values, is not peculiarly Hogarthian." (The Rex Whistler settings to which Mr. Lancaster refers may still be seen in the Sadler's Wells Theatre Ballet production of Ninette de Valois's *The Rake's Progress*.)

Mr. Wallenstein had thoroughly mastered the score. He obviously loved it, and, although his interpretation was free of all sentimental distortion, it had a warmth and vividness that made the music singularly winning. The Royal Philharmonic (which spends its summers as Glyndebourne's pit orchestra) is trained more for the Beecham-esque upholstered

(Continued on page 20)



BAYREUTH NEWCOMER

Regina Resnik, who made her Bayreuth debut in the role of Sieglinde, with Wieland Wagner, co-director of the German festival



A Portrait of Bach by C. F. R. Liszowski

THE problem of how to play Bach has become of increasing concern in recent years to the serious student and the teacher. Gone are the comfortable days when we accepted without question any available edition of Bach's works and followed with meticulous care its indications for mood, tempo, dynamics, and phrasing. We know now that the vast bulk of these markings were put in not by Bach but by editors of a hundred years later, who interpreted him according to the lights of their own time.

But this knowledge has merely confused us; if the nineteenth century way was wrong, what is right? For fifty years after Bach's death his music was forgotten; during the next hundred it was being rediscovered, and for the last fifty years we have been trying to find out what it really sounded like. Various people have helped with this task, but two have been outstanding, Albert Schweitzer and the late Arnold Dolmetsch. They have now been joined by a third, Fritz Rothschild, whose book *The Lost Tradition in Music* (Oxford University Press: \$12.50) was published this year.

Bach belonged wholly to the Baroque period, which was passing away as early as 1740, carrying with it instruments and forms of compositions that had served for 150 years. By the time of Bach's death in 1750 the Age of Reason had arrived. The new musicians, like the new artists and writers, were impatient with the past. Polyphony was discarded in favour of melody; the fugue gave way to the sonata; recorders and viols disappeared from the scene; the harpsichord, with its contrasts of tone colour, and the gentle clavichord, with its sensitive shadings, were superseded by the piano, embarking on its fabulous and exciting career. The world was headed towards the Romantic period and the works of Bach were forgotten.

Or almost forgotten. There were a few pupils and admirers who were still interested and who borrowed or rented manuscripts and copied them by hand. In the copying, unfortunately, Bach's notation was frequently changed to conform with the newer conventions—a source of later confusion. One ardent admirer was the musical historian J. N. Forkel, who had studied with one of Bach's pupils and was a friend of Bach's son Carl Philipp Emanuel. In 1802 Forkel wrote a short and enthusiastic book entitled *The Life, Art and Works of J. S. Bach*, with the subtitle *For*

Mrs. Barwick is a Canadian harpsichordist at present living in Ottawa.

THE LOST TRADITION IN MUSIC

New book tackles the important question

of tempo in the music of Bach and the Baroque period

By FRANCES DUNCAN BARWICK

Patriotic Admirers of Genuine Musical Art. This was the first milestone on the road to the reinstatement of Bach.

The second came 27 years later with Mendelssohn's revival of the St. Matthew Passion in Berlin in 1829. The performance itself must have been a little odd. To quote Frederick Blume (*Two Centuries of Bach*): "Big cuts were made, the scoring altered, the rough edges of the arias polished down; in fact, only the introductions of some of the arias were allowed to stand at all, the phrasing was changed, and the expression highly charged with Romantic emotionalism." However, it quickened public interest in Bach and decided various publishing houses to undertake editions of the works most likely to have popular appeal.

In 1850 Robert Schumann, who had long been campaigning for a complete edition of Bach's works, formed a society known as the Bach Gesellschaft, which, starting with about four hundred subscribers who paid in advance for each volume, was able to produce the complete works over the next fifty years, the final volume appearing on Jan. 27, 1900. The editors, with few deviations, followed the original manuscripts faithfully, and it remains our most generally reliable edition of Bach's works. It undoubtedly helped to promote further research in the field of Baroque music, but unfortunately it had little effect on the general public of the day.

In the meantime, profiting by the new popular demand for Bach, publishers poured forth other editions and "arrangements": some, like the Bischoff editions of the clavier works, better than others; some, like the Bülow, unbelievably bad.

Schweitzer's Invaluable Study

In the early twentieth century a doubt arose as to the correctness of the Romantic interpretation of Baroque music. One of the first to doubt was Albert Schweitzer, the great Alsatian organist, philosopher, Goethe scholar, theologian and medical missionary whose work in French Equatorial Africa became, and remains, the primary concern of his life. His book *J. S. Bach* was first published in 1905, enlarged in 1908, translated into English by Ernest Newman in 1911, reissued in 1923, and reprinted several times since. Although it is now out of date in some respects, it remains an invaluable study of Bach's work and has had a profound influence. It is written less from the historical standpoint than the esthetic, less by the research worker than by the musician of taste and judgment and intuitive understanding. His deep love for Bach's music forced Schweitzer into ceaseless study and experiment, and caused him finally to reject the anachronisms and affectations of nineteenth-century Bach-playing and to seek what he termed the architecture and

the dynamic plan inherent in each individual composition. This emphasis on the architecture, with its simple "terraced" structure, and with its fine detail always subservient to the overall plan, was Schweitzer's great contribution to our increased understanding of how to play Bach. He himself knew that his book was not the final word. He said: "The necessity also becomes more and more urgent for more exact investigation into the musical practice of Bach's time. From this quarter much interesting light is yet to be thrown."

Some of the further light Schweitzer wanted was thrown by Arnold Dolmetsch, a French musician and instrument maker who from 1902 was engaged in making harpsichords, first for Gaveau of Paris and Chickering of Boston, then in his own workshop in England (at Haslemere, Surrey), where his production included other long-forgotten instruments. Playing Baroque music on the instruments for which it was intended inevitably pointed to a different conception of its style, and Dolmetsch was spurred to seek further knowledge on the subject.

The results of his research were published in 1915 in a fascinating and invaluable book called *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*. This was a landmark. Here, for the first time, the Baroque authorities—Caccini, Frescobaldi, Thomas Mace, Jean Jacques Rousseau, François Couperin, Quantz, C. P. E. Bach, and others—were collected together and made readily accessible. Their writings were quoted at length by Dolmetsch, and we were able at last to learn something of the practices and conventions of the period.

In recent years other useful books have made their appearance. Some, like Thomas Morley's *Plain and Easy Introduction to Practical Music* and C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments*, are republications of early treatises. Others are modern studies of specialized phases of Baroque music, such as Paul Brunold's *Traité des Signes et Agréments Employés par les Clavecinistes Français* and Wilfrid Mellers' *François Couperin and the French Classical Tradition*. All have increased our knowledge, but none has effected any radical change in playing style as did Schweitzer with his "architectural plan" and Dolmetsch in first making accessible the contemporary authorities on interpretation.

Now comes Fritz Rothschild to deal with the all-important question of tempo, which has been one of the most perplexing problems and one on which both Schweitzer and Dolmetsch were vague. The *Lost Tradition in Music* is not a book to glance through casually; it is a book to study, and it sends one rushing for the music to experiment for oneself. Rothschild, a distinguished Viennese musician now living in the United States, spent ten years on the necessary research and

has satisfied himself that far from marking their music carelessly, Baroque composers always provided explicit and precise directions for tempo and rhythm in the form of a "code". This consisted of certain time signatures in combination with certain note values—a convention taken for granted and understood by all Baroque musicians, but forgotten with the passing of their period.

Common Time (marked C) was the basis for calculation of both rhythm and tempo and had two possible speed-movements, a slow and a fast. If the composition included sixteenth notes as part of the general pattern, all notes were given what was termed their "natural" value; there were four beats in the bar and the movement was slow—roughly equivalent to our *Adagio*. If the smallest note value was the eighth note, the piece was in the fast movement; that is, the eighth notes were played at the "natural" speed of sixteenths, and the four beats therefore came twice as fast. If the smallest note was the quarter note of the time signature, the movement remained fast and the number of beats was reduced to two in a bar, on the first and third quarter notes (in three-four time only one beat to the bar).

Italian Marks Interpreted

Certain Italian marks were used—*adagio*, *largo*, *andante*, *allegro* and *presto*—but they were used sparingly and had specific and precise meanings, affecting the number of beats in the bar and the slow and fast movements as expressed by time signatures plus note values. Mr. Rothschild takes us carefully through all possible combinations of time signatures and note values, with and without Italian marks, and gives us many examples of each in music of the period. It is interesting to note how these findings confirm Schweitzer's instinctive feeling that the clue to the proper interpretation of Bach lay within the music itself and his conviction that the tempo marks should not be interpreted in a modern sense.

Like Dolmetsch, Rothschild brings us the contemporaneous writers. He also reviews, with admiration as well as criticism, the work of Schweitzer, Dolmetsch, and the Bach Gesellschaft, and Tovey's fine edition of *The Well-Tempered Clavier*. His last chapter consists of a table indicating the rhythm and movement of an astounding number of Bach's works for clavier, organ, violin, cello, orchestra, and chorus.

There are two points on which further information would be helpful. Mr. Rothschild quotes Heinichen, who says that thirty-second notes "regardless of whether they appear by themselves or in combination with sixteenths" should be played at the "natural" speed of sixteenths. This is all very well if interpreted as indicating a momentary retard for occasional thirty-seconds, or a slower over-all

(Continued on page 33)

MEPHISTO'S MUSINGS

Use What You Have

One day when Eve Vivian Welbourne was busy in the office of the music school she owned in New York, a man came in to ask if anyone there could teach his daughter to play the piano. Since the school's very existence depended upon the ability of the staff to teach all sorts of people to play the piano, Mrs. Welbourne stated quite positively that she was sure someone could. The gentleman then removed the coat of the little girl with him, revealing a child completely developed in all respects save one—she had no forearms. Growing from the ends of her upper arms, instead, were perfectly formed hands with fingers capable of independent action. The teacher was stunned by what she saw, but she was even more touched by the youngster's obvious eagerness to play the piano like other girls and boys. So, despite the tremendous odds the handicap imposed, the director of the school said that she herself would try to help make the child's wish come true, and, through a process of trial and error, she eventually did just that.

Last fall the administrative burden of the busy school became too heavy for Mrs. Welbourne, and she sold it without making specific plans for her own future activities. By November, however, the resultant leisure had begun to pall upon her, and once in a moment of boredom she began to improvise a song at the piano using only one finger on each hand. Mr. Welbourne, who had been listening from an adjoining room, liked what he heard and asked her to repeat the piece. His wife protested, thinking he was making fun of her, and told him what she had been doing. Immediately sensing the possibilities in this unconventional type of pianism, he insisted that if she wanted something to do she should get busy and teach it to others who, like the little girl without forearms, might wish to make music for themselves despite handicaps resulting from accidents, diseases, or congenital deformities. Eager to find a constructive outlet for her talents and energies, Mrs. Welbourne thereupon set herself to work on the project to which she is now dedicated.

By working with patients in Goldwater Memorial Hospital on New York's Welfare Island,

through visits to veterans' hospitals, and in consultations with physicians, she learned of many conditions that prevent afflicted persons from playing the piano as most of us do. Then came the job of finding solutions for all the problems she encountered. This the resourceful teacher did not only by telling others what to do, but by teaching herself to perform under simulated conditions approximating those of the individuals she sought to help.

Not long ago Mrs. Welbourne invited me to visit her studio for a demonstration of the techniques she has developed. The skepticism I took with me was replaced in short order by amazement at the things she did and admiration for the thoroughness with which she had prepared herself for her new vocation. Among the works she played were Debussy's *Clair de lune*, performed surprisingly well with only two fingers on each hand; the first movement of Beethoven's *Moonlight Sonata*, in which her hands were tightly encased in glove-like "cosmetic hands" that allowed only the use of the thumbs, which extended beyond the clenched fists; and Lecuona's *La Comparsa*, expertly realized with only the larger knuckles of the two third fingers. Some of the notes were necessarily eliminated from each of these compositions, but the eliminations were so few and so discreet (mostly of notes doubling pitches sounded elsewhere) that the musical loss was truly negligible, if apparent at all. The effectiveness of the performances was due chiefly to three things: skillful music editing based upon sound theoretical knowledge, technical dexterity resulting from relaxed motion involving the entire body, and careful and subtle pedaling.

Mrs. Welbourne also played other pieces attractively using only the sides of her hands, her little fingers, one knuckle on each hand with both palms turned upward (as a cerebral-palsy victim might be required to do), her right elbow and left hand, erasers on pencils clutched in her fists, and the ends of lemons that were cupped loosely in her palms (for arthritics who cannot apply pressure with any part of the hand). Her motto is "Use what you

have", and she declares that it applies even to war veterans who, having lost both hands, are forced to wear metal contrivances known as "hooks".

Upset to have found that some people profess interest in her work when they are actually more taken with the sensational (and exploitable) aspects of her unconventional performances, Mrs. Welbourne is quick to voice her displeasure with their attitudes. Her aim is simply to help handicapped people who wish to make music an active part of their lives, and she insists that they seek neither to become nor to allow themselves to be made the objects of sensationalism.

The result of Mrs. Welbourne's efforts to date is a far greater demand for her services than she can possibly meet, for the number of handicapped persons she is able to teach represents only a tiny fraction of those who would like to play the piano. (It is worth noting that at the present time she accepts no fees from any student she chooses.) More instructors equipped to do this sort of work are obviously needed, and Mrs. Welbourne believes that mature teachers could prepare themselves for it within one to three months time. She is hopeful of finding some who will, too, since the opportunity for doing good should also carry with it a legitimate parallel opportunity for supplementing the teacher's income.

No Mishaps

Since the European tour of the Cleveland Heights High School Choir was announced in the July issue of this magazine, it seemed only fair to provide some kind of report on this unique experiment. Herewith are excerpts from one resume:

"The St. Paul staff were very cordial to us on our visit to that famous [London] cathedral, and before we started our hour-long, noonday, a cappella concert, the precentor warned me there was a twelve-second 'echo' in the building. True enough, the end of each ringing chord sounded a long time. They were interested in learning a lot about the organization of our trip so they [St. Paul's Cathedral Choir] could benefit by it when

they come this fall. We will do our best to give them a warm welcome to Cleveland. Really, singing in St. Paul's was one of the greatest things in our history.

"In our 35 concerts we sang to visible audiences of about 60,000, and our tape recordings made by the radios in each of the ten countries reached millions more. Our largest audience was one of nearly 10,000 in an outdoor park in Stockholm. This was the place where all concerts are performed for their 700th-year citywide anniversary.

"The Huddersfield *Daily Examiner* had a full column about our concert in the home of their famous choral society. 'They have good voices, as an ensemble they are perfectly disciplined, and if a test of true musicianship is the ability to sing a true pianissimo without losing either vitality or pitch, they are a band of fine young musicians. In *Gretchaninoff's Only Begotten Son* the chording was so just and the attacks so confident that here we had really great singing.'

"In Luxembourg we first met the custom of hearing the audience stomp their feet in addition to applauding for numbers they really liked. Their hand clapping would often become unisonal, also indicating deep approval. Our Negro spirituals went over very well everywhere, but with a repertoire of fifty songs, sacred and secular, accompanied and unaccompanied, we were able to produce any type of program our sponsors requested. In Copenhagen and Oslo the audiences were deeply moved when we sang their national songs in their native languages.

"All in all, this trip of a high school choral group to Europe, the first of its kind, was truly a pace-maker for any who will follow. Traveling 12,000 miles by train, ship and buses and having no transportation accidents or mishaps was amazing. No illness other than upset stomachs and seasickness was encountered, and the weather was wonderful. Only once did we wear raincoats."

To Soothe or Enrage?

Sometime soon RCA Victor plans to release a set of records called *Classical Music For the People Who Hate Classical Music*. Just what kind of music is meant by this ambiguous title remains to be seen, although a good indication can be gleaned from the fact that Arthur Fiedler will conduct. As an experienced and popular hand at directing the Boston Pops concerts, he will probably select for this recording the same kind of easy-to-listen-to works that make up his Pops programs. We think it would be more adventurous on Victor's part to issue recordings of music that will really madden the People Who Hate Classical Music. With the package would go a supply of old-fashioned breakable records on which the listener could vent his anger by smashing them to his heart's content.

Mephisto



CASADESUS: ANTI-SNOB



By JAMES LYONS

ROBERT CASADESUS and modern music came of age together, literally, on the evening of May 29, 1913. He was all of fourteen at the time, but already a seasoned performer on several instruments after immersion since birth in the mainstream of the academic tradition. At the Conservatoire he was about to win the Premier Prix in piano. His life's work was cut out for him. And now, on the threshold of his career, he went to the Théâtre des Champs-Elysées to attend a premiere that would change the path of his personal evolution and that of the musical art itself. It was a new ballet by Nijinsky. Pierre Monteux was to conduct. The music was by the 31-year-old émigré from Tzarist Russia, Igor Stravinsky; it was called *Le Sacre du Printemps*.

The story of that performance has been told many times by those fortunate few who were present. The uproar in the house more than matched the cacophony in the pit. There was a hissing like that of a hundred angry cats, much stamping of feet, epithets and fist fights. The sensitive young white hope of the hidebound Conservatoire was transfixed, as in a cataclysm fit. He remembers stumbling back to the Montmartre flat on Rue Rochechouart, which he shared with sundry in-laws, trembling as he undressed, and sobbing the night through as if the very structure of his psyche had been rudely knocked down.

"By morning I was no longer a snob," Mr. Casadesus candidly admits. From that day on, his growth as an artist was to be abetted by a prejudice against prejudices. Perhaps that explains why, thirty years later, there is no more respected music maker in all the glittering roster of concert personalities. As managers would be the first to tell you, their chagrin touched with admiration, Mr. Casadesus will not compromise or equivocate, and popularity be damned.

Sitting alone with him in a borrowed apartment at the Osborne, across from Carnegie Hall, I had a rare opportunity to get an insight or two into the workings of this febrile, flexible mind, to which Mr. Casadesus attributes whatever success and happiness he has enjoyed. We were eleven floors up, overlooking Central Park. The host had prepared a pot of coffee and then, thoughtfully, excused himself. For the next several hours we had the place to ourselves.

The eminent pianist was in a loquacious mood. The night before he had recorded, with Zino Francescatti, one of the Fauré sonatas for violin and piano. The next day they would do the other one. It was about time, he felt, that these works were better known. But up to now Columbia had been reluctant to record them because they were not regarded as fast-selling material. The advent of LP had done much to alter the basic patterns of public taste; hence Fauré is not so much the anathema he was before. But Mr. Casadesus is not entirely happy with recent developments. He is quick to perceive that one composer's ascendancy means the concomitant decline of another. Listen:

"Liszt today has a bad name. I am asked not to play his music. But I love Liszt. Also I love Bartók, who has a good name now that he is dead. But you cannot love Bartók and Liszt, eh? What

kind of foolishness is this? When I came to America, eighteen years ago, I chose to play first a Mozart concerto. Why, that was unheard of! With Mozart you could not make the big impression, they tell me. So I play Mozart anyway. Today Mozart is very fashionable, and every pianist must play Mozart, even in a debut recital. But no more Liszt; he is out of vogue. This is stupid."

Mr. Casadesus relishes the role of the anti-snob. He has one anecdote after another on reserve to document his indignation. For four decades now, just to cite another, he has been playing *Les Sauvages* of Rameau as often as any other work. Always, he recounts with a touch of malice, it was received politely but without enthusiasm. Many, many times he played it in Paris. Last year the impresario Maurice Lehmann revived, to tremendous acclaim, the ballet-*heroique* *Les Indes Galantes*, from which *Les Sauvages* is derived. So that when Mr. Casadesus played this favorite piece a few months ago at the Salle Pleyel, the audience reacted as if Vladimir Horowitz had announced his transcription of *The Stars and Stripes Forever* as an encore. A buzz of enthusiastic approval swept the house as the first bars signalled the imminence of something ever lovingly welcome. The pianist was furious: "Fifty times I gave them this music. Forty-nine times they are deaf. Then they hear it at the Opéra, and only then do they really open their ears to it. This is true snobbery."

It is a favorite indoor sport of virtuosos, of course, to inveigh against the stereotyped likes and dislikes of towns along their barnstorming routes. But it is not so common for a musician to castigate the sacrosanct European circuit. Mr. Casadesus even ventures a certain spleen against the Viennese; neither the 24th nor the 27th Concerto of Mozart had been heard there in decades when he performed them in the city some years ago: "Eh bien, Mozart had to go to Prague to find recognition in his own day, and Vienna does not truly appreciate him yet."

Mr. Casadesus is a good-natured man, and there is a fey twinkle in his big azure eyes when he unburdens himself in this fashion. As with Debussy in the literary role of Monsieur Croche, you sensed that he wanted soon to get back to his primary attitude, which is decidedly more positive and tolerant: "We are learning, you know, but always it seems to be too late to help the composers of today. In France it is the same way, I assure you. The young painters can get all the assistance they need, but the musicians, no. It is only those who can somehow bring attention to themselves, like Messiaen with his mysticism, who can be sure of any recognition."

This was Casadesus the composer speaking. It is one of the ironies of his eminence as an executant that few are willing to take him seriously as a creative artist. The truth of the matter is that he has written some half a hundred works, including three symphonies. His Opus 1, a set of ten piano pieces collectively entitled *Le voyage imaginaire*, dates from 1916. Every year since, come what may, he has managed to spend a sizable share of his vacation hours in original composition. About the fruits of this labor he is circumspect in the extreme: "Tiens, it is not for me to speak of these children."

He will speak much more volubly, at the slightest pretext, of his more temporal progeny. There are two sons, Guy and Jean—the latter himself a pianist of parts and already an established concert trouper—and little Thérèse, who was born in the spring of 1942 at the Casadesus manse in Princeton, N. J. It is too early to say whether or not

Le Sacre taught him tolerance but he

will not compromise or equivocate

the youngest will turn to the family profession but she could not want for a better model than her mother. Gaby Casadesus, née L'Hôte, is a commanding figure in her own right musically and like her husband, the product of a distinguished musical family.

A case could be made, moreover, for the proposition that the marriage of Robert Casadesus and Gaby L'Hôte is the most musical one in history. Gaby, a Marseillaise, is the daughter of a woman who had spent many years on the faculty of the Algiers Conservatoire. Her uncle was a conductor in Paris and Monte Carlo. Her sister is a successful harpist. She herself is the holder of the highest award reserved for lady pianists, the Prix Pagès. For his part, Robert has four uncles, no less, in Grove's Dictionary of Music and Musicians: François, who founded the American Conservatory at Fontainebleau; Henri, who founded the Society of Ancient Instruments; Marius, the violinist; and Marcel, the cellist. There were also Aunt Rose, who was Robert's first piano teacher, and Aunt Regina, the esteemed claveciniste. In addition to this formidable genealogy, Robert and Gaby shared the same professor at the Conservatoire, Louis Diémer. He was responsible, in fact, for their first meeting. Shortly after World War I, when Robert came back from his first successful tour to show his old mentor a new work he had just completed, Diémer introduced him to the young lady who had succeeded Robert as his prize pupil. The piece which Robert had brought in was written for two pianos. Diémer sat the youngsters at opposite keyboards and closed his eyes to listen. It was a fateful happenstance. Robert and Gaby were married in 1922.

A problem that has plagued the chic Gaby ever since, along with a considerable number of Robert's other admirers, is that of the correct pro-

Robert and Gaby Casadesus enjoy after-dinner coffee at their old stone residence in Princeton, N. J., a one-time tavern dating from Revolutionary days



Personalities in the News



John Rogers

Arriving aboard the Andrea Doria are Frank Chapman, Mrs. Fritz Reiner, Gladys Swarthout, and Mr. Reiner.

FULLY recovered from a recent eye operation, **Andres Segovia** will shortly resume filling his concert engagements. His next American tour will open with a recital in Town Hall on Jan. 10.

Daughters have been born recently to Mr. and Mrs. George Azkarian (she is **Anahid Ajamian**) and to Mr. and Mrs. **Leonid Hambro**. Both couples reside in New York.

Musical marriages recently have included those of **Jan Gbur** and **Dolores Hecht**, in San Francisco; **Theodore Bloomfield** and **Margery Wald**, in Cleveland; and **Walter Golde** and **Lillian Brandt Barth**, in Chapel Hill, N.C.

Irmgard Seefried recently was awarded the Mozart Medal on the occasion of her tenth anniversary as a member of the Vienna State Opera Company.

Ruggiero Ricci is completing plans for a tour of Israel. In London he will soon join **Clifford Curzon** and **Friedrich Gulda** for recording sessions.

During a European tour last season **Nicanor Zabaleta** made his English debut with a recital at Wigmore Hall in London. One of the other cities in which he appeared was

Hamburg. During his tour the Spanish harpist introduced a sonata by the Australian-American composer **Peggy Gianville-Hicks**.

Rudolf Firkusny will play three concerts with the Brussels Philharmonic and Paris Conservatory orchestras in October.

Bidu Sayao departed for a coast-to-coast tour after her recent appearance on the Bell Telephone Hour program. She is scheduled to sing *Mimi* in *La Bohème* with the Northwest Opera Association.

Jennie Tourel is in England for appearances with the London Symphony and London Philharmonic. On Nov. 5 she will make her debut with the Amsterdam Concertgebouw. Her American tour opens in November.

Mack Harrell has guest appearances scheduled this season with fourteen orchestras, including those of Philadelphia, Minneapolis, Rochester, Kansas City, Cleveland, and San Antonio.

Byron Janis is in the Netherlands for a series of twenty recitals and concerts. He is also scheduled to make his London debut in the Royal Festival Hall.

Claramae Turner will interrupt her fall tour for two appearances as *Carmen* with the San Francisco Opera Association.

Howard Vandenburg sang in two Richard Strauss operas, *Die Liebe der Danae* and *Arabella*, at Covent Garden in September. The tenor has been re-engaged for next season by the Munich Staatsoper.

The Mozart Trio — **Barbara Troxell**, soprano, and **John Yard** and **Joseph Collins**, baritones — will make their first European tour this season. Appearances are scheduled in Lisbon, Madrid, Paris, Vienna, Graz, Klagenfurt, Steyr, Wells, Innsbruck, and Salzburg.

Wolfgang Stresemann's busy summer included conducting concerts by the Berlin Philharmonic, the RIAS Symphony of Berlin, the orchestra of

the Southwest Radio Station in Germany, the Munich Philharmonic, and the Baden-Baden Civic Orchestra. While he was in Europe, Mr. Stresemann was married to Jean Athay, of Toledo, Ohio.

Nathalie Boshko, violinist, and **Josefa Rosanska**, pianist, will give a series of recitals in the Netherlands and Scandinavia during October and November. Recently returned from their second Japanese tour, the artists will again be back for an American tour early next year.

A piano recital by **Hazel Harrison** was the final offering in a recent festival at Alabama State College.



Helen Clayton, who will make her New York City Center debut on Oct. 10 as *Micaëla*, is shown with a friend in Montana



Winifred Cecil enjoys a lively discussion in Siena with her host, Count Chigi-Saracini, and Olga Rudge



A geisha party in her honor was one of the high points in Erna Berger's recent tour of Japan

Robert Casadesus

nunciation of the name she took for her own. How does one say "Casadesus"? Several versions are extant, and the Casadesuses answer to any of them, but the precisely correct one may be expressed phonetically as Kah-zah-deh-soos. The name is not French except by adoption; Robert's forebears had migrated from Catalonia. Since he has become associated with the quintessence of the Gallic spirit, however, the final "s" is assumed to go unpronounced. Usually it does, and at this late date it hardly matters.

That brings up, en passant, another of the few pecces which Mr. Casadesus is known to indulge in. He categorically denies that he plays Beethoven, Schumann, or any other non-French composer "in the French manner". What is the Gallic style anyway, he asks rhetorically whenever the opportunity presents itself. It never fails to infuriate him that his interpretations are thus qualified, even in otherwise glowing reviews. "I play what is in the music," he insists, "and the only accent you can find is that of the composer."

Eventually, inevitably, we got around to Ravel, who was one of the pianist's dearest friends over a span of many years. Mr. Casadesus first got to know him not personally but through his music; as a celesta player around Paris in his teens he had taken part in rehearsals for the first performances of *Ma Mère l'Oye*: "This music was something new to our ears. Naturally there was a considerable resistance to it. But I liked the score and I looked forward to meeting the man who had written it." He did, soon enough, and the two liked each other instantly. It was not long afterward that they embarked on a two-piano tour together that earned a modicum of fame for both.

It was from Ravel that Mr. Casadesus learned awe for two of music's deities whose position apparently was less secure in those days than it is now—Mozart and Berlioz. It took a while longer

for Mr. Casadesus to appreciate the latter fully; the conversion actually was not realized until he heard Berlioz' *Romeo and Juliet* under Arturo Toscanini a few years ago. On conductors generally Mr. Casadesus was understandably reluctant to hold forth, but I gathered for one thing that he thinks less highly than others of Wilhelm Furtwängler. For another, he was easily persuaded to admit that the greatest single performance of anything he ever experienced was a Beethoven Seventh conducted by the venerable Carl Schuricht, the grand old Viennese who has never attained to any recognition on this side of the Atlantic except to a limited extent through his regrettably few representative recordings.

One of the pianist's best stories, parenthetically, has to do with a certain omnipresent Ravel work. Mr. Casadesus remembers clearly the morning that Ravel excitedly announced: "Robert, I am working on a piece now. It will be so popular that even the fruit peddlers will whistle it in the streets. It is to be entitled simply *Bolero*." Years later, the pianist was in Rome for a series of recitals. After an arduous evening he turned in early. At seven in the morning he was awakened by the shrill sound of someone whistling beneath his window. The melody was familiar but he could not place it for a moment. Then it came to him that the tune was that of *Bolero*. Sleepily Mr. Casadesus opened the shutters to look down on the sunny street. And there was a fruit peddler, cheerfully polishing apples to the rhythm of Ravel's music. The prophecy, facetious or not, had come true.

This kind of immortality does not come to artists, certainly to those whose dedication is to the work under their fingers. But Robert Casadesus has, in his own modest way, brought a measure of honor and glory to the interpretative art, and "angels could no more" let alone composers.

MUSICAL AMERICA

(Founded 1898)

JOHN F. MAJESKI, Publisher
THE MUSICAL AMERICA CORPORATION

JOHN F. MAJESKI, President
JOHN F. MAJESKI, Jr., Treasurer
A. B. MAJESKI, Secretary

Editor: RONALD EYER
Associate Editor: JOHN F. MAJESKI, JR.
Managing Editor: RAYMOND A. ERICSON
Senior Editor: ROBERT SABIN

Assistant Editors:
CHRISTIE BARTER, JAMES LYONS

Contributing Editors: ANTHONY BRUNO,
WILLIAM FLANAGAN, RAFAEL KAMMERER,
JOHN URBAN

Advertising Manager: MAURICE B. SWAAB
Production Manager: EDWARD I. DAVIS
Circulation Manager: JOSEPH MORTON
Comptroller: OTTO A. GSELL

Executive and Editorial Offices: 1401 Steinway Building
113 West 57th Street, New York 19, N. Y.
Telephone: Circle 7-0520 Cable Address: MUAMER
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 80 cents
Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1953 © by The Musical America Corporation
The contents of MUSICAL AMERICA are indexed in the Readers' Guide to Periodical Literature.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: HELEN KNOX SPAIN, Atlanta Hotel.
BALTIMORE: GEORGE KENT BELLows, Peabody Conservatory.
BUFFALO: BESSIE BERGHOFF, Buffalo Public Library.
BOSTON: CYRUS DURGIN, Boston Globe.
CHICAGO: LOUIS O. PALMER, 160 West 70th St.
CINCINNATI: MARY LEIGHTON, 506 East Fourth St.
CLEVELAND: ELEANOR WINGATE TODD, 1978 Ford Dr.
COLUMBUS: VIRGINIA BRAUN KELLER, Ohio State Journal.
DENVER: EMMY BRAEY ROGERS, Rocky Mountain News.
DETROIT: RICHARD FANDEL, 2258 West Grand Boulevard.
KANSAS CITY: BLANCHE LIEBERMAN, Newbern Hotel, 525 East Atherton Blvd.
LOS ANGELES: DOROTHY HUTTERBACK, Business Manager, 432 Philharmonic Auditorium.
ALBERT GOLDBERG, Correspondent, Los Angeles Times.
MILWAUKEE: FRANK H. NILSON, 1517 North Franklin Place.
MINNEAPOLIS: PAUL S. IVORY, Department of Music, University of Minnesota.
NEW ORLEANS: HARRY B. LOEB, 2111 St. Charles Ave.
PHILADELPHIA: MAX DE SCHAUENSEN, Philadelphia Bulletin.
PITTSBURGH: J. FRED LISSVELT, 1515 Shady Ave.
SAN FRANCISCO: MARGORY M. FISHER, Alexander Hamilton Hotel.
SEATTLE: MAXINE CUSHING GEAT, Seattle Post-Intelligencer.
WASHINGTON, D. C.: THEODORE SCHAEFER, National Presbyterian Church.

Foreign Countries

ARGENTINA: ENZO VALENTI FERRO, Buenos Aires Musical, Paseo 755.
AUSTRALIA: W. WAGNER, 10 Beach Road, Edgecliff, Sydney.
BIRBY ALLEN, 21 Tinten Ave., Toorak S.E. 2, Melbourne.
AUSTRIA: MAX GRAF, 9 Wilhelm Energasse 30, Vienna.
BELGIUM: EDOUARD MOUSSET, 54 Rue du Trone, Brussels.
BRAZIL: HERBERT J. FRIEDMANN, Caixa Postal 971, Rio de Janeiro.
CANADA: GILLES POTVIN, 7387 St. Dennis St., Montreal.
COLIN SABASTON, 200 Cottingham St., Toronto.
CUBA: JANE BUCHBINDER WOLF, Calle 10, No. 463, Vedado, Havana.
DENMARK: TORBEN MEYER, Berlingske Tidende, Copenhagen K.
ENGLAND: CECIL SMITH, London Daily Express.
FRANCE: HENRY BARBAUD, 20 Rue Jean Daudin, Paris 15.
EDMUND PENDLETON, 110 Rue Pierre Demours, Paris 17.
GERMANY: H. H. STUCKENHARDT, Berlin-Tempelhof, Thuringy 45.
EVERETT HELM, bei Andresen, Lenzhalde 95, Stuttgart.
HOLLAND: MARCUS FLOTHIUS, Staudeurskade 141, Amsterdam.
ITALY: ROBERT W. MANN, Via dei Garibaldi, 6, Rome.
MEXICO: PEGGY MUNOZ, Nueva Leon 285-9, Mexico, D. F.
NEW ZEALAND: DOROTHY TURNER, Auckland Star, Shortland St., Auckland 1.
PORTUGAL: KATHERINE H. DE CARNEIRO, 450 Rue de Pas, Oporto.
SCOTLAND: LESLIE M. GREENLAW, The Evening News, Kemley House, Glasgow.
SPAIN: ANTONIO IGLESIAS, Avenida Reina Victoria 58, Madrid.
SWEDEN: INGRIK SANDBERG, Lidingo 1, Stockholm.
SWITZERLAND: EDMOND APPA, 22 Rue de Candolle, Geneva.

Miss Traubel, Mr. Bing And the Night-Club Issue

THE parting of the ways for Rudolf Bing, general manager of the Metropolitan Opera Association, and one of the most famous Wagnerian sopranos of the day, Helen Traubel, over the question of night-club engagements is a dramatic crystallization of a nagging vexation in contemporary musical life, and it poses some thorny questions at both the artistic and the economic level.

As reported elsewhere in this issue, Mr. Bing noted in a letter to Miss Traubel, concerning her contract for this season, that she had been appearing in a night club and, while not forbidding her more such appearances, requested that she make none in the New York area before her appearances at the Metropolitan and for a month immediately after. He also suggested that she might prefer to "miss" one season or so at the opera house and return to it later on when "you want again to change back to the more serious aspects of your art."

Miss Traubel immediately replied that she would be unable to sign the contract and went on to say that artistic dignity is not a matter of where one sings; that she loves the songs of Kern, Gershwin, Rodgers, and other composers of popular music, which she considers in the category of folk music; and, since she cannot sing such songs in the Metropolitan, that she is singing them in night clubs.

THERE can be little question that Mr. Bing is right from the purely artistic viewpoint, and no question at all that he is right from the viewpoint of an opera house manager seeking to protect the prestige of his theatre. Fine art is a jealous and exacting master, and there is no getting around the fact that its exponents, like priests and statesmen, are expected to be dedicated people with an artistic as well as a personal dignity commensurate to their high calling. When they desert the temples of their art for places of ordinary entertainment they inevitably demean themselves in the eyes of the public and just as certainly dim the lustre of the opera house or concert hall, which is their particular and proper habitat. There is something as incongruous and embarrassing about an opera singer emitting the St. Louis Blues as there would be about a female crooner attempting to sing *Casta Diva*.

And while we are talking about the St. Louis Blues, let us parenthetically correct the record to the extent of reminding Miss Traubel that songs written by Tin Pan Alley composers for commercial exploitation are a long way from being folk songs. This is not to say that Messrs. Gershwin, Rodgers, Kern and others have not turned out some memorable and possibly even immortal melodies, but in all conscience they should not be lumped piously under the inaccurate and misleading label of folk songs.

ON Miss Traubel's side of the argument, there also is something to be said. An artist's life is not all tea and crumpets. There are very practical considerations to be taken into account, such as the fact that a singer's productive years are severely and definitely limited (less than a dancer's but

considerably more, usually, than an instrumentalist's). Thus the singer must make his fortune while he can and lay by savings for the day when his voice no longer can support him. Earnings, even for a stellar performer like Miss Traubel, are surprisingly modest at the Metropolitan, and with only a few performances a season (Mr. Bing indicated that Miss Traubel probably would have appeared only three or four times this year) singers hardly can be expected to turn down attractive fees in other media. Night clubs and casinos today are offering truly fabulous sums for name attractions, and Miss Traubel is not the first, nor will she be the last, to cannily take advantage of such opportunities. "Make hay while the sun shines" is an ancient maxim, and there always are a certain few who inevitably follow it.

As usual, there are two sides to the question.

No Marshall Plan For American Opera!

M. R. Bing also touched a sore spot upon his return from Europe recently when he remarked to a newspaper reporter that "what we are badly in need of is a Marshall Plan for the Metropolitan".

He pointed out that in Berlin a million-dollar deficit is taken for granted, but here we worry about a deficit of three or four hundred thousand dollars. "We have three new productions scheduled this season compared with ten in Berlin and nineteen in Milan. The opera in Berlin receives a government subsidy of a million dollars and the Milan opera receives a subsidy of two million, but the Metropolitan is broke."

The stinger which Mr. Bing then added is the irrefutable fact that these subsidies have been made possible, directly or indirectly, through economic aid from the United States. Thus we are in the curious position of subsidizing opera abroad and not giving a red cent to it at home.

NO American money, of course, is earmarked for opera houses or for any other particular institutions in countries where we have extended financial aid, but since opera houses and other musical organizations are in the national budgets of West Germany, Italy and other countries to whom we have given money, we have in effect contributed to their upkeep.

The irony of this situation hardly could be more pointed and surely needs no laboring. But it brings into sharp focus the cleavage between American and European conceptions of the importance of cultural institutions in the life and the economy of nations. As desperately as they may need housing, tools, machines and other material goods, every country in Europe sets aside an impressive quantity of its treasure for music, and to drop it would be as unthinkable as to cut off funds for public health or education.

Whether music over here ever will come to mean that much and to have that sense of indispensability is a matter of considerable doubt. Yet, since the great majority of us are European either by birth or by inheritance and thus have a history of music in our racial backgrounds, it seems curious that our thinking about it should be so different from that of our cousins across the Atlantic.

instruments make savings larger can a stellar surprise and with (Mr. probably four can be ex- in other day are same at the first, likely take "Make ancient a few

the ques-

pot upon tly when reporter of is a

million- but here or four

have three son com-

eteen in es a go- s and the two mil-

added is

lies have indirectly,

United position

not giving

is ear- for any

countries aid, but

al organi- of West to whom

could no labor-

the cleav- been con-

ur insti-

any of na-

may need

er material

sets aside

asure for

unthink- lic health

will come

that sense

consider- a majority of

by inheri-

music in

various that

so different

the Atlantic.

Letters to the Editor

Broadcasts to Japan

To the Editor:

In the August issue of *MUSICAL AMERICA*, a member of the Armed Forces stationed in Japan unduly criticized the work of the Armed Forces Radio Service for not providing more symphonic music programs for American personnel stationed in the Far East. He also contradicted the "trailer" made on major, stateside, network concert and operatic broadcasts, that these programs were transmitted to American Forces personnel stationed over-seas.

Having just finished four and one-half years in the Army with Armed Forces Radio Service, both in the States and abroad, I would like to clarify these points of controversy both in the minds of Edwin L. Bedford . . . U.S. Navy, and my other fellow readers. Armed Forces Radio Service transcribes all major symphonic broadcasts by our major orchestras to be released as delayed presentations by AFRS affiliates throughout the entire world. Besides these transcribed programs, regular concerts by such organizations as the NBC Symphony and the New York Philharmonic, the San Francisco Symphony and the Los Angeles Philharmonic are transmitted via short wave from the AFRS shortwave stations in New York City and Hollywood, California. I know from personal experience that sometimes reception in Europe and the Far East is utterly impossible due to unpredicted atmospheric conditions, no matter how fine the receiving equipment may be.

While in Salzburg and Linz, Austria, I was music director for the AFRS affiliate, the Blue Danube Network. We not only gave daily hour-long concert programs but regularly scheduled delayed concerts by the NBC and other groups previously mentioned, plus live concerts which took place in various parts of Austria and Germany. I also announced all of our seventeen programs in the 1952 International Festival for New Music. Quite often, regularly scheduled programs were cancelled to make "air time" possible for these special transmissions.

So taking all into account, from my personal knowledge with this organization, I know also from friends in AFRS affiliates in the Far East that every possible minute of air time which can be utilized for concert broadcasts is being put to use.

RICHARD B. GATES
Philadelphia

Duel of Giants

To the Editor:

This letter is about the Art of Bel Canto and a duel of giants.

Bel Canto (Fine Singing) is not, I think, a method of singing, but rather a Fine Art resulting from the practising of carefully arranged vocal and articulative exercises which, in themselves, demand limitless patience, constant self-criticism, and hard-thinking to master them.

It is, in my opinion, a concentration of many things: vocal sound freely and forcelessly resonating in all its beauty and in all its degrees of power from softest to loudest throughout its entire scale; the tying of notes to each other in constant easy flow through all vowel changes; the dropping of consonants on the line of sound without unreasonable disturbance of it; the proper emphasis of syllables to display the fullest meaning

SUBSCRIBERS

desiring a change in their address should advise the Circulation Department just as soon as such change is known. The Post Office will destroy copies sent to subscriber's old address. To be certain of receiving all issues, please let us have four weeks' notice of such change. Advise old address as well as new one.



Among the composers who gathered for the second Yaddo Festival in 1933 were, left to right: Dante Fiorillo, Israel Citkowitz, Wallingford Riegger, Roger Sessions, Walter Piston, Quincy Porter, Alexander Steinert, Ross Lee Finney, Mrs. Ruth Calder, Marion Bauer, Roy Harris, Lehman Engel, Vivian Fine, Aaron Copland, George Antheil, Theodore Chanler, Elie Siegmeyer, Randall Thompson, Richard Donovan, Paul Bowles, Herman Chaloff and Glenn Bacon

of the words; and, added to these definitely technical matters, the natural feeling of the singer. All these, properly proportioned and comfortably supported by the breath, go to make up that truly aristocratic art which is known as Bel Canto.

Battistini, the great Italian baritone, widely known in his day as the Pride of Italy, was probably the last of the great masters of Bel Canto. I consider myself fortunate in having heard him three times. The first in Rigoletto; the second in a mixed concert; and the last in a complete recital of many great operatic arias.

In the first two performances, he was at the height of his operatic career, while his recital was given when he was about seventy. Despite his great age, however, there was no diminution of his superb vocal quality and facility of execution.

Caruso sang the part of the Duke in Rigoletto and sang that night as I had never heard him sing before. Not once did he overemphasize his emotions, but rather he used his voice with instrumental purity. The effect was magical! Here Caruso showed that he too could be a master of Bel Canto when chance placed him in juxtaposition with such another master as Battistini. His dramatic roulage at the end of *Questa o quella*, which was brilliant as a flash of lightning, was electrifying. Despite this magnificent effort, however, he could not outshine Battistini.

A few days later I heard these two again in a concert given by many of the great operatic stars of the day at Bechstein (now Wigmore) Hall in London. Here Battistini, because of the aristocracy, sauvity, purity and unforced warmth of his style, was the undoubted master. Caruso, of course, was next; but the passion which made him so superb in opera overcame him and prevented what otherwise might have been concert-room perfection.

There are those who think Caruso was not a master of Bel Canto, but I do not agree with them. I am quite sure that he was. I am also sure he was a man of volcanic emotions, which, like Vesuvius, could not always be contained. At such times the chains holding them in check—in his case the rules of Bel Canto—just had to give way and, despite one's respect for these rules, what a glorious thing it was to hear Caruso smash them to smithereens.

In my time I have heard none to equal these in the world of Italian opera, and most certainly none who understood the basics of Bel Canto so well.

Youth, however, is always with us, and I still believe in miracles.

FRASER GANGE
Baltimore

Songs Sought

To the Editor:

I am trying to locate the records or the music for two old numbers and it occurred to me that perhaps some of your very special readers might help.

1. "Saint-Jean des Choux" from the old French folk dance.

2. "Leoneore" from the old European number from Burger's ballad.

Thank you and good success always.

CHET L. SWITAL
Hollywood, Calif.

Twenty Years Ago

No Visa Trouble?

Maurice Ravel is to conduct a number of his own compositions as guest with the Philharmonic orchestras of Leningrad and Moscow in the coming season, according to reports from the USSR published in the *Prager Press*. It is also stated that the following foreign artists will appear with the Moscow Philharmonic: Frederick Stock, Ernest Ansermet, Hermann Scherchen, Gustav Brecher, Georg Fitelberg, Dimitri Mitropoulos, Robert Casadesus, Alfred Cortot, Jascha Heifetz, and Artur Rubinstein.

Bully for Bayonne

This is a day of naturalism! Advertise *Aida* with real elephants and camels and perhaps an ostrich or two, and a capacity audience is assured no matter who or what the singers! France, however, has gone us one better. In the arena in Bayonne, a city of less than 30,000 inhabitants, they recently gave Carmen with real bull fight in the last act. The account which I read ended with the statement: "Ce spectacle a remporté un très grand succès!" (From *Mephisto's Musings*.)

With Emphasis

Novel developments have given special point to concluding programs in the summer session of the New York Philharmonic-Symphony in Lewisohn Stadium. One of these was José Iturbi's highly successful local debut as a conductor. In allying himself with other celebrated pianists who have taken up the baton, Mr. Iturbi made good with emphasis.

On The Front Cover:

LILY PONS, born at Cannes on the French Riviera, began her musical studies as a pianist, winning a first prize at the Paris Conservatory. She spent a few years playing ingenue roles on the stage before she decided to study singing with Albert di Gorostiza in Paris. Within three years, in 1928, she made her operatic debut in *Lakmé* in Mulhouse, and other engagements in France followed. Her first appearance in the United States was in the title role of *Lucia di Lammermoor* at the Metropolitan Opera House on Jan. 2, 1931, and the following season *Lakmé* and *La Sonnambula* were both revived at the Metropolitan as vehicles for her. In the past twenty years, Miss Pons has appeared with opera companies in San Francisco, Chicago, St. Louis, and Philadelphia, as well as at the Colón Theatre in Buenos Aires. She has toured extensively and made appearances with leading orchestras conducted by her husband, André Kostelanetz, whom she married in 1938. Radio, television, and motion-picture engagements have also been fitted into her schedule when possible. She has the unusual distinction of having had a town named after her—Lilypons, Md. (Photograph by Marcus Blechman, New York City.)

A Respectable Revolutionary of Airborne Music — Versatile James Fassett of CBS

By JAMES LYONS

RADIO executives live by polls, and the classification embracing good music inevitably trails in public affection for reasons best known to the pollsters. It has remained for James Fassett, chef and scullion of the current Columbia Broadcasting System series of festival broadcasts, to sell the front office once and for all on the efficacy of what is irreverently called, in the trade, long-hair stuff.

I say "sell" advisedly. This past spring, just before the New York Philharmonic-Symphony season closed, and along with it Mr. Fassett's duties as intermission commentator for the Sunday broadcast programs, he got the bright idea that his sponsor might be amenable to extending the benevolence through the summer. Rather than put his brainstorm through channels, Mr. Fassett flew to Toledo for a preliminary chat with Ward Canaday of Willys Motors. The exploratory interview turned out to be conclusive; in ten minutes Mr. Canaday had conceded the importance of holding on to their hard-won audience over the symphonically fallow months and had ordered for Willys the 23 ensuing Sunday afternoon positions, which would have been otherwise vacant pending the formal Philharmonic opening next season.

Tradition Broken

For an undisclosed but astronomical figure, Willys thus became the first sponsor in the history of radio to break with the tradition of a warm-weather interregnum. The significance of this for the music business is evident in the network's reaction to it. None less than Frank Stanton, head of CBS, made it a point to call Mr. Fassett and congratulate him. There is a new respect around the high-powered sales fraternity for the potential of serious music. Where vice-presidents used to feel that you couldn't give it away, Mr. Fassett has shown them that it can in fact be sold at a tremendous profit — not to mention the unpurchasable but eminently negotiable prestige and good will that have accrued concomitantly.

Radio has never enjoyed a musical enterprise quite so ambitious as the festival series. It is not only giving the mass listener a sampling of the major events across the British Isles and the Continent; it even presumes, successfully, to cross over to the competition's territory by presenting orchestras ordinarily considered the property of other networks. The ambitions, all in process of realization, are Mr. Fassett's alone. He has been producing the programs with an absolutely free hand. He decides what portion of what festivals to record on tapes; he flies to the scene to hear the live performances and perhaps to choose something different; he writes and delivers every spoken word except for the relatively painless commercial messages, and he is solely responsible for approval of the finished product. At the specific instruction of Mr. Canaday, there is none of the usual multiplicity of agency cooks in this kitchen.

Talking with him during lunch between European junkets recently, I discovered easily the personal and professional attributes that have made

Mr. Fassett the most respected revolutionary in his field. He is a big, handsomely blue-eyed, fortyish, pipe-smoking, Boston-bred bachelor. Befitting his Harvard and Dartmouth majors in philosophy, he speaks with just enough introspective detachment to lend an appealingly reflective tone to his remarks. Befitting his twenty years before the microphones, his enunciation is carefully modulated and by now instinctively precise. Befitting his devotion to music, he speaks sincerely. Befitting his dedication to the work that he has cut out for himself, he speaks with authority. In sum, he sounds less like an announcer than a nice man who wants to talk with you about something you both love and do not pretend to understand.

Mr. Fassett had little opportunity to study music in the once proud, now shabby Massachusetts town of Leominster, where he was born and raised. His first piano lessons he paid for with the returns on the fecundity of his chickens. Eggs paid for his first recordings, too. A few years later, when he matriculated at Cambridge, the world of music opened up further — he bought standing room for every concert of the Boston Symphony. These days he is still standing for them, but with a different status altogether. At Tanglewood this past summer, it was Mr. Fassett who signaled from the control room for the various conductors to raise their batons.

There was a period in which Mr. Fassett sat at Boston concerts. This was the time of his apprenticeship in music criticism under Philip Hale of the *Herald* and H. T. Parker of the *Transcript*, two of the great figures in that craft. Radio, however, beckoned compelling to the young critic, and by 1936 he had joined CBS as assistant producer of the Philharmonic broadcasts. In those days the program had a producer, an assistant, a director, a script writer, an announcer, and an intermission speaker. Today all of these jobs are handled by Mr. Fassett, or were as of the end of the Philharmonic's 1952-53 season. If he is able to resume these familiar responsibilities next autumn after turning out the most remarkable two dozen programs that ever graced our summer listening, nobody who knows Mr. Fassett will be surprised.

Three Conductors With NBC Orchestra

Three conductors shared the NBC Summer Symphony podium in September. Izler Solomon led the broadcast concerts on the 6th and the 13th. His first program assembled the suite from Mozart's *Les Petits Riens* and Dvorak's *New World Symphony*. The ensuing week he offered the Handel-Harty Water Music Suite, Bantock's *The Pierrot of the Minute*, the Polovetian Dances from Borodin's *Prince Igor* and Pohjola's Daughter by Sibelius.

Samuel Antek was guest conductor on the 20th. He programmed the Roman Carnival Overture of Berlioz, Schumann's Fourth Symphony, and Stravinsky's *Firebird Suite*. On the 26th the orchestra returned to its regular fall hour, Saturdays from 6:30 to 7:30 p.m. EST. Massimo Freccia was the guest conductor in a program that included Weber's Overture to *Oberon*, Beethoven's First Symphony, and Morton Gould's *Spirituals*.

James Fassett (left), producer of CBS Radio's World Music Festivals program, meets Leon Fleisher and Martha Lipton, who appeared in Holland Festival orchestral concerts, and Peter Diamond, general director of the festival



Status Quo Is the Seasonal Prospectus For Music over Radio and Television

THE seasonal prospectus for serious music on radio and television promises no quantitative improvement over last year.

Arturo Toscanini will open the NBC Symphony series on Nov. 7. He is scheduled to conduct fourteen concerts. The remaining eight will be led by Guido Cantelli.

Highlights of the season will include all-Wagner, all-Sibelius, and all-Mendelssohn programs, the Brahms Requiem, Kodaly's *Psalmus Hungaricus*, and a two-part concert performance of Verdi's *Un Ballo in Maschera*. Modern works to be played include Kabalevsky's *Cello Concerto*, Hindemith's *Concerto for Strings and Brass*, and Stravinsky's *Song of the Nightingale*.

There is home hope that the concerts will be televised, but not much. Mr. Toscanini is reported to be cool to the idea, and NBC officials emphasize that he will have the last word.

There will, however, be plenty of opera on the NBC channel. An abridged *Carmen*, in color, is tentatively scheduled. Also on the list, but not yet definitely decided upon, are *Macbeth*, *Amahl and the Night Visitors*, *Salomé*, *Pelléas et Mélisande*, *The Marriage of Figaro* (complete in two telecasts), and possibly *Tosca* or *The Emperor Jones*.

Lawrence Tibbett has started a Sunday afternoon half-hour program entitled *Golden Voices*. A similar informal show is being conducted by Deems Taylor nightly over the Mutual network.

Several orchestras across the country will again be seen and heard regionally. In Chicago, for instance, a bank is sponsoring weekly telecasts from Orchestra Hall. But other ensembles, notably the MBS-sustaining Oklahoma City Symphony, have been dropped from the schedules.

Columbia's major offering, of course, is the Sunday afternoon broadcasts by the New York Philharmonic-Symphony. The season opens on Oct. 11. There will be two extra programs this year, making a total of thirty broadcasts. The network decided, in the interest of continuity, to offer two tour broadcasts intervening before the

beginning of next spring's festival series.

Leopold Stokowski will conduct the first several of thirteen scheduled CBS broadcasts entitled *Twentieth Century Concert Hall*. The concerts, already in progress on Sunday afternoons at 1 p.m. EST, are subsidized in part by the American Composers Alliance. At least one American work will be included on each program.

Moore Opera Ends Old Sturbridge Run

OLD STURBRIDGE VILLAGE, MASS. — A capacity audience of nearly 1,000 persons attended the final performance of Douglas Moore's *The Devil and Daniel Webster*, on Aug. 29, closing the first Old Sturbridge Festival. According to E. W. Newton, director of the festival, plans for the 1954 season include a revival of the Moore opera, a special workshop production of a new American opera, and a number of orchestral concerts. Art exhibitions will also form part of the festival program.

Indian Dance Company Opens European Tour

COPENHAGEN.—The American Indian Dance Pow Wow, a company of Indian dancers under the management of Irwin Parnes, of Hollywood, opened a five-month European tour with performances in Copenhagen beginning Oct. 3. The company, headed by Reginald and Gladys Laubin, will visit the capitals of Western Europe, North Africa, and the Near East.

Washington Library Acquires Kindler Collection

WASHINGTON, D. C. — The Hans Kindler music library has been donated to the Public Library of the District of Columbia by an anonymous New York donor. The collection, which is valued at an estimated \$15,000, consists of orchestral parts and scores, many of which have been unavailable since World War II. The scores will be placed in circulation to organized orchestra groups.

AUDIO SECTION ANNIVERSARY—A TIME TO TAKE INVENTORY

Interest in high fidelity

and recording is at new high

By JOHN URBAN

AT ABOUT this time a year ago, *MUSICAL AMERICA*'s audio department was begun; the occasion of the first article was the Fourth Annual Audio Fair. The fifth of these Fairs is now imminent, marking a new Audio year, as it were, and a time to take inventory.

Our purpose has not been to relay technical information, a function well accomplished elsewhere, but to provide an office of mediation between the musician, technician, and the listener. Fortunately, only a handful of musicians are contemptuous of record making, and fortunately only a few engineers are completely indifferent to the musical content of the electrical impulses in which they take their chief delight (they call everything that goes through their systems "program material"). Often enough, and always in the case of the best recordings, engineer and musician meet in common purpose, with results that are a delight to hear.

Mediation between the technician and the listener is essential in a field characterized by such proliferation and variation as is found in high-fidelity equipment. On the one hand, most commercial phonographs are simply inadequate for good sound, yet most people, when first confronted by the dazzling display of high-fidelity equipment in a sound studio are quite unprepared to choose the rig most suited to their needs. One of the aims of this department has been to provide the basic criteria for intelligent choice, and a knowledge of the problems and potentials of recorded sound so as to enhance the musical experience.

For in listening to a record, you hear not only the instruments, as you believe, but you are "hearing" each microphone, tape recorder, cutting stylus, and so on, as well, not to mention each engineer whose skill has become a part of the chain of electrical and mechanical events from concert hall to your eventual ear. The less the intrusion of the technical medium the better we like it, and a primary objective of the engineer is to promote the illusion of immediacy.

But whatever the merits of the engineer's technique, he can go only halfway—the second half is up to you, the listener, in whose hands the record's grooves can nearly equal the original sound, or be but a scrawny caricature thereof. It's easy enough to have reasonably good sound—more and more people are making more and better stuff, and the result is good reproduction becoming always better, and even occasionally cheaper.

One of the curious and fascinating side effects of the growth of high fidelity is the appearance of test records. These little specialties are designed to test frequency range, balance, stylus wear, and even the system's distortion. These records have some value for the listener with technical skills, but are only interesting

curiosities for the ordinary user. A different kind of record, one with music—or sometimes other sounds—recorded with super high fidelity, can be used to test a system, as a recording standard against which lesser records may be compared, or simply as astonishingly lifelike sound that gives its own pleasure. We are planning to bring you a more extended report on these special disks in the near future.

This has been a big year, not only for the record makers, whose output reached a new high, but for audio in general. The manufacturers, not only the big mass-producers but also the small specialized groups, are scrambling for their various shares of the constantly increasing high-fidelity market. The Audio Fair, scheduled for Oct. 14, will reflect this euphoric hyperactivity. Three floors of the New Yorker Hotel will resound, instead of the previous two, and the planners predict that more than 20,000 lookers and listeners (audiophiles) will stagger along the corridors clutching satchelsful of specifications, pictures, and just plain high-powered copy. These are for the most part the audio élite, who will surely return to their own firesides and rigs with a renewed discontent. This is a predictable result of strong exposure to the massive displays of new and refined pickups, preamplifiers, power amplifiers, speakers, and all the other paraphernalia that will be contributing toward the loudest and fanciest sounds of high, low, and middle frequency ever gathered under one roof.

The size of the Audio Fair is evidence, if any more is needed, that audio has become a big industry, and is continuing to grow rapidly. Some of the dopesters, analyzing the pattern of audio sales, believe they can see a specific trend—high fidelity

moves into areas previously saturated with television, but with a lag of about four or five years. This shows, they say, that when the novelty of TV has diminished, large numbers of people turn to serious music for their recreation.

But whatever the reason for the increasing interest in high fidelity by large numbers of people, the mass-producers of radios and phonographs have snuffed out and trimmed their sails to the new breeze. A few of the large manufacturers have for some time been making components for high fidelity, for example GE's pickup cartridge and RCA's LC-1A speaker, but by far the largest share of audio production has been from small but specialized producers. This is showing signs of change, although one would hardly dare predict to what extent it will go. The large manufacturers are showing a considerable interest in audio and are busy working to get their share. One path, followed by some, is to bring out new designs to compete with already established components. That's fine. The other path is that of making a few minor changes in the same old package and calling it "high fidelity". That's not so fine.

In this latter system, changes are largely made in advertising, rather than design. The term "high fidelity", not so long ago a password for the audio specialist, has become the sine qua non of all phonograph advertising.

Almost everything which will spin a record has suddenly become "high fidelity", although they all sound just about the same. Most of the advertising is content to support its claim with some reference like "a frequency range to 12,000 cycles", or, "covering the entire normal hearing range".

Certainly, frequency range is important, but no more than the absence of distortion throughout the whole system, and a proper balance throughout the frequency range. And in fact, when there is distortion in the upper frequencies, an extended range is more unpleasant than the usual cutoff at 6,000 or 7,000 cycles. No matter what the advertising says, no high-fidelity phonograph has the

following: a "permanent needle", of whatever material—a sapphire has too short a life to be convenient, and even a diamond must be replaced from time to time; a cheap crystal pick-up cartridge—the best is, as always, the magnetic or reluctance pickup, while a good ceramic cartridge is acceptable; an open-back cabinet, or one enclosed by a cardboard-like material—it is simply not possible to reproduce the low frequencies properly without a carefully-designed enclosure; otherwise it's a juke box.

This is a problem of standards, not unlike similar standards problems that have been met in other fields. It is theoretically possible that agreement could be found on certain fundamentals of high fidelity—a specified clean frequency range, a maximum allowable distortion, etc. This is a question that might well be considered by the Audio Engineering Society at its forthcoming convention. Even though the authoritative establishment of such standards may prove difficult, a well-informed public needs no official standards for intelligent choice.

In any event, one can be sure that the visitor to the Audio Fair will be well, if dizzily, informed. Meet you at the bar!

Composer Awards Include Recordings

CHICAGO.—The Fromm Foundation, a non-profit organization founded in 1952 by Paul Fromm, of Chicago, gave eleven cash awards to composers in its first year and has recently announced that new works by six of the winners—William Denny, Hugo Kauder, Benjamin Lees, Ernst Levy, Jerome Rosen, and Ben Weber—will be published this fall by Boosey and Hawkes. Following the publication of these compositions, as part of its program to encourage the performance of modern works in various parts of the country, the foundation is planning to have them recorded for release through regular channels.

Aiming to "strengthen the most vital source of a healthy musical culture" through its support of the contemporary composer, the foundation was formed by Mr. Fromm with the assistance of Siegmund Levarie, dean of the Chicago Musical College; Millard Binyon, of the University of Chicago; and the violinist Alexander Schneider. Composers recommended to the foundation were asked to submit unpublished works for study by a special committee. The winning composers, in addition to the above-named, were Walter Aschaffenburg, Philip Bezzant, Alan Hovhaness, Robert Muczynski, and Seymour Shifrin, all of whom received cash awards.

Peters Signed By RCA Victor

Roberta Peters, soprano of the Metropolitan Opera, has been placed under exclusive contract by RCA Victor, and she made her first recordings for that company last month. Miss Peters recently starred in the film *Tonight We Sing*, based on the life of S. Hurok. This coming season, she will make her first coast-to-coast concert tour.



Don Carrick

Records and Audio

Opera's Twins

MASCAGNI: *Cavalleria Rusticana*. Zinka Milanov, soprano; Jussi Bjoerling, tenor; Carol Smith, contralto; Robert Merrill, baritone; Margaret Roggero, mezzo-soprano. LEONCAVALLO: *Pagliacci*. Victoria de los Angeles, soprano; Messrs. Bjoerling and Merrill; Leonard Warren, baritone; Paul Franke, tenor. In both cases the Robert Shaw Chorale and the RCA Victor Symphony, Renato Cellini conducting. (RCA Victor LM 6106, \$17.16.)***

AFTER a half-century the heavenly twins of the lyric stage apparently are as inseparable as ever. The verismo movement that brought them together is long since come and gone, but "Cav'n'Pag" is now well ensconced as opera's omnipresent double bill. London FFRR has just had the temerity to issue *Pagliacci* by itself, heresy of heresies, but Victor and Columbia have observed the traditional amenity and coupled them in a single album. The latter set has been considered elsewhere; RCA's clearly is superior on virtually every count and hence deserving of detailed discussion without wearisome comparison on each point.

The Mascagni work has been available in a Cetra performance that was one of the less successful in the generally splendid series on that label. A dated reissue under the composer's direction was distinguished only for the presence in its cast of Beniamino Gigli, and he was not in his wonted voice when those 78s were cut. So there was a clear field for this new recording, and RCA spared no pains to marshal the best talent at its disposal. Zinka Milanov is sometimes superb and sometimes so-so vocally in her Metropolitan portrayals of Santuzza; here she was somewhere between, but no one could have matched her persuasive and penetrating interpretation of the role. Jussi Bjoerling sounds harassed, as he should; the suggestion of strain here and there may reasonably be attributed to a seeking for dramatic effectiveness. Carol Smith's Lola is passing fair, and the part is not especially grateful, anyway. The Alfio of Robert Merrill is not beyond cavil, either, but only on the questionable grounds of taste per se. He conceives his assignment rather too literally, which lends a bullying tone to his otherwise splendid singing. Margaret Roggero is not as convincing as Mamma Lucia as she might have been, but she is, after all, a young woman,

and it is no fault of hers that she cannot vouchsafe maturity.

Leoncavallo's melodrama is heavily cut in both acts, as it is in all of the competitive issues and in most actual performances. At least one does not have to put up with the maypole inanities which besmirch the current Metropolitan production. Mr. Bjoerling perhaps is not ideally suited, temperamentally, to essay Canio. As with his Turiddu, there are some climaxes reached with difficulty, but again there is so much wonderful singing that one is not affronted by a momentary edginess here and there. Victoria de los Angeles shows more assurance as Nedda than you would expect; the singular loveliness of her voice is consistently manifest and seems to waver only when the characterization eludes her. Mr. Merrill is an admirable Silvio. Leonard Warren's Tonio reflects his familiar mastery; this role always finds him at his best. Paul Franke is a quite acceptable Beppe, and the Peasants are sung in good style by George Cehanovsky and Richard Wright.

It must be said that the glory of both recordings is the luminous support provided by Victor's house orchestra under Renato Cellini. Undoubtedly his tempos will be too slow for some ears; neither of the operas ever moves fast enough to sustain the requisite histrionic pitch. But the color of the orchestra is remarkably intense, and no such perfectly played performance has been heard from the Metropolitan pit in our time. The massed strings fairly glow, even though they may not get to white heat. Mr. Cellini does not believe in pushing for cheap effects, as we have had ample opportunity to observe on other occasions. Repeated hearings should disclose more accurately the extent to which he was correct in allowing "Cav'n'Pag" to unfold at leisure. As to the Robert Shaw Chorale it doubtless goes without saying that for all its stridency it outshines any Metropolitan chorus all the way. —J. L.

Vocal Masterpieces

FROM ARNE DORUMSGAARD'S CANZONE SCORDATE: Seven seventeenth-century Italian monodies; five songs by Alessandro Scarlatti; four seventeenth-century sacred songs; and three songs by C. P. E. Bach. *Gerard Souzay, baritone; Jacqueline Bonneau, piano.* (London LL 731, \$5.95.)***

CLASSICAL ARIAS: *Gerard Souzay, baritone; Orchestre de la Société des Concerts du Conservatoire de Paris, Robert Corman conducting.* (London LS 730, \$4.95.)*** Includes Mozart's Mentre ti lascio, o figlia, K. 513; Caldo sangue, from Alessandro Scarlatti's (Dorums-gaard) Il Sedecia; Il faut passer, from Lully's Alceste; Belle Hermione, hélas, hélas, from Lully's Cadmus et Hermione; C'est un torrent impétueux, from Gluck's Les Pélérins de la Macque; and Nature, amour, from Rameau's Castor et Pollux.

OLD ITALIAN AIRS. *Giacinto Prandelli, tenor; Dick Marzollo piano.* (Vox PL 7930, \$5.95.)*** Includes Alessandro Scarlatti's Su, venite a consiglio, and Sento nel core; Lotti's Pur d'èstici; Durante's Vergine, tutto amor; Bassani's Ah se tu dormi ancora; Caldara's Sebben, crudele; Cesti's Intorno all'idol mio; Giordani's Caro mio ben; Gluck's O del mio dolce ardor; Gasparini's Lasciar d'amarti per non penar; Legrenzi's Che fiero costume; Pergolesi's Tre giorni son the Nina; Carissimi's Vittoria, mio core.

A RNE Dorumsgaard's editions of "forgotten songs", in Gerard Souzay's tasteful performances, provide one of the most beautiful single

KEY TO MECHANICAL RATINGS

- **** The very best: wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- *** Free from all obvious faults, differing only slightly from above.
- ** Average.
- * Markedly impaired. Includes dubbing from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

vocal disks I can recall hearing. Acquisition of the record is urged without hesitation for knowledge of this music can be nothing but profitable and enjoyable. Not the least of the record's pleasures is the superb playing of Jacqueline Bonneau, surely one of the finest accompanists to be heard.

The collection of classical arias includes more familiar material, all of it top-drawer. The Mozart aria sometimes lies a little too low for Mr. Souzay; otherwise his singing is impeccable and notably stylish in the superb French excerpts.

Giacinto Prandelli offers a standard selection of old Italian songs, but they are nonetheless attractive for having frequently served as vocal studies. The Italian tenor is no Schipa, but he sings with easy vocal command, smoothness, and excellent diction, providing a serviceable model for students of these songs. The accompaniments are clean but a little heavy-handed.

—R. A. E.

Berlioz and the Bard

BERLIOZ: Romeo and Juliet. *Boston Symphony, Charles Munch conducting; Margaret Roggero, contralto; Leslie Chabay, tenor; Yi-Kwei Sze, bass; Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, director.* (Victor LM 6011, \$11.44.)***

THIS symphony, inspired superficially perhaps by Beethoven's Ninth, was the upshot of two of the most melodramatic, yet genuinely moving, episodes in Berlioz' frequently melodramatic career. The first was his stunning introduction to the poetry and drama of Shakespeare via the appearances in Paris of the British actress Henrietta Smithson, after whose performance as Juliet he is erroneously reported to have cried out, "I will marry that woman! and I will write my greatest symphony on that play!" (both of which, nevertheless, he eventually did). Without ever fully comprehending the English language, Berlioz drew a kind of inspiration from the bard such as few other composers have ever admitted deriving from any poet. The second event was the still astonishing gesture of Paganini in presenting the composer with a gift of 20,000 francs, a sizable sum in those days. As an open expression of admiration on the part of a celebrity for a less fortunate colleague it has few parallels in history (if one excepts Liszt's devotion to Wagner), and it produced a sensation in Parisian musical society. In gratitude for his generosity and with the freedom from debt and worry that it afforded, Berlioz began work at once upon his "greatest symphony", which was never seen nor heard by Paganini, for he died before the composer was ready to show it to him.

In four grand sections, with the first and last sections divided into four movements each, and with interspersions of choral and solo-voice writing in the basically orchestral fabric, this dramatic symphony was thought of by Berlioz as a new form, *sui generis*, partaking of both opera and symphony but beholden to the conventions of neither. It is in no sense a "setting" of Shakespeare's play (his friend Deschamps put together some

rather pedestrian verses of his own to suggest the movement of the plot) but rather an evocation of the emotion and the spirit of the drama.

The forces gathered under Mr. Munch in this recording are more than equal to the demands of the score. The solos are warmly and sensitively set forth by eminent singers; the choral parts are clear and well balanced against the orchestra. Mr. Munch's own feeling for the music is at once sagacious and lively and not too clangorously theatrical.

—R. E.

Arcadian Opera

HANDEL: The Faithful Shepherd (Il Pastor Fido). *Genevieve Warner, Lois Hunt, Genevieve Rowe, sopranos; Elizabeth Brown, Virginia Paris, contraltos; Frank Roger, baritone. Columbia Chamber Orchestra, Lehman Engel conducting.* (Columbia ML-4685, \$5.45.)***

HEREWITH the first recording of one of Handel's lesser-known works—a charming score infused with an Arcadian spirit and tailored à l'italien. Although it does not easily stand comparison with some of the composer's later output (not with an operatic achievement like Purcell's *Dido and Aeneas*), its lively and engaging music has enjoyed some popularity in recent years by way of the orchestral suite compounded by Sir Thomas Beecham. Columbia has served its Handelian audience well in providing at least a sampling of the work's vocal wealth.

The recorded version of *Il Pastor Fido* (it is sung in Italian) is that of 1712, which was so coolly received in its first performances that the composer was led to make a revision in 1734. Unfortunately, even this earlier version, which tends to wander dramatically and contains none of the ensemble pieces of the latter version, is not presented in its entirety, though indications on the record jacket inter to the contrary. The three acts of the original are here condensed into what is, properly speaking, a "highlights" recording. It might also be worth adding that the cast, with the exception of the cello soloist, Sterling Hunkins, is the same as that of the New Friends of Music performance of March, 1952. The continuo is provided by a piano, played by Gino Smart, and not by a harpsichord, which would have been the preferable instrument.

The singers, with minor defections, reveal a remarkable affinity to Handelian style with regard to pitch, phrasing, and rhythmic sense. Miss Warner, who sings the leading role, Mirtillo, is vocally outstanding throughout. (The current scarcity of castrati, for whom the male parts were written, is regrettable.) Miss Hunt, as Eurilla, and Miss Brown, as Silvio, both of whom execute their roles with finesse, hit their stride in their respective arias *Occhi belli, vio sol siete* (Act II) and *Tu nel piagarmi il seno* (Act III). The orchestra, under the tasteful guidance of Mr. Engel, sounds fine.

—C. B.

first...
Bach's B MINOR MASS
WAL 301

now...
complete and unabridged

BACH'S
ST. MATTHEW
PASSION
WAL 401
Herman Scherchen, conductor

one of the great
recordings of our time

Westminster
LONG PLAYING RECORDS

CLASSIC EDITIONS
MUSIC MINUS ONE
RECORDS

For the student, amateur
and professional
chamber music player.

Write for free catalogue
206A W. 80th St., New York 24, N. Y.

CLASSIC EDITIONS

MUSICAL AMERICA

Violin
BACH: S
accord
Jascha
Victor
T H
entire
these So
violin, ta
of music
giant th
sean vio
mate cha
ers and
of his
the rec
two com
works, o
another
reviewer
affection
these art
his own
the curre
brings h
bear to b
little to b
tative au
Despite
thought
ings with
not fall
of the Sc
of exalt
Heifetz
opinion a
arrive at
commens
and has
obscure
with reg
values, a
pursue
phrases.
tain mat
fiable. H
listener's
that Bach
the voice
sections
eschews
produces
which se
minor
and com
second
Sonata s
his achie
It rem
ing, whi
to Victo
does eve
and the
A F
VERDI :
mona)
Ramon
Vallde
(Cassi
Arthur
Mosc
phony
Choru
sky.
17.16.
PROB.
Otel
worthy c
ducing t
the worl
canini o
perhaps
in this c
have w
eliminate
ness that
NBC's c
has a m
mediacy.
In re
MUSICAL
described
of those
experience
seems di
can rega

Violinists' Cyclops

BACH: Sonatas and Partitas, for unaccompanied violin (complete). Jascha Heifetz, violinist. (RCA Victor LM 6105, \$17.16)***



Fayer-Schikola

Jacques de Menasce (right), with Edmond Appia, conductor of the Geneva Radio Orchestra, and Seymour Solomon, music director of Vanguard Records, which is recording three of De Menasce's works, with the composer at the piano, in its Vienna studios

THOUGH the image may not be entirely apt, one might describe these Sonatas and Partitas for solo violin, taken together, as the Cyclops of musical literature — the one-eyed giant that, sooner or later, the Ulyssian violinist must face as the ultimate challenge to his re-creative powers and that he must subdue in terms of his capacity. For several years, the recorded repertory has listed two complete performances of these works, one by Georges Enesco and another by Alexander Schneider. This reviewer has always had a particular affection for the latter. Each of these artists entered the cave and, in his own right, emerged a victor. With the current recording, Jascha Heifetz brings his considerable equipment to bear in a performance that leaves little to be desired by way of interpretative authority and technical definition.

Despite what one might have thought of Mr. Heifetz' previous dealings with the works of Bach, one cannot fail to apprehend in his readings of the Sonatas and Partitas the results of exhaustive study and serious application. It is evident that Mr. Heifetz has reflected upon scholarly opinion and contemporary practice to arrive at a standard of interpretation commensurable to his own temperament and experience as an artist. He has observed the composer's intentions, so far as they are decipherable, with regard to phrasing and tonal values, allowing dynamic variation to pursue the natural flow of the phrases. His personal feelings on certain matters are, on the whole, justifiable. He is obviously aware that the listener's imagination was a resource that Bach relied upon heavily, since the voice-leading in densely polyphonic sections is often incomplete, and he eschews "correct" readings that would produce a forced tone. His performances of the celebrated Chaconne, which serves as an appendix to the D minor Partita, and the equally long and complex fugue that forms the second movement to the C major Sonata should stand as monuments to his achievement.

It remains to add that the recording, which is compensated according to Victor's New Orthophonic curve, does every justice to the instrument and the artist.

—C. B.

"A Fill of Wonders"

VERDI: Otello. Hertha Nelli (Desdemona), Nan Merriman (Emilia), Ramon Vinay (Otello), Giuseppe Valdengo (Iago), Virginio Assandri (Cassio), Leslie Chabay (Roderigo), Arthur Newman (Montano), Nicola Moscova (Lodovico). NBC Symphony, Arturo Toscanini, conductor. Chorus prepared by Peter Wilhousky. (RCA Victor LM 6107, \$17.16)***

PROBABLY Verdi's greatest opera, *Otello* has been given a recording worthy of its stature simply by reproducing the memorable broadcasts of the work conducted by Arturo Toscanini on Dec. 6 and 13, 1947. It is perhaps unfair to use the word *simply* in this case since the Victor engineers have worked hard and successfully to eliminate some of the acoustical deadness that afflicted the performances in NBC's old Studio 8-H, and the result has a remarkable aliveness and immediacy.

In reviewing the broadcasts for *MUSICAL AMERICA*, Herbert Peyer described them as constituting "one of those colossal and soul-shattering experiences after which the world seems drab and the sensitive listener can regain his equilibrium only with

the lapse of days, if not weeks. An overwhelming event that suggests some elemental manifestation of nature, it was such a prodigious encounter as totally unfits a hearer for the conventional enjoyments of music. . . . No one who has not heard the work from Toscanini can truly pretend to know it. . . . Who among [the listeners] has truly suspected that the puissant score contained such a fill of wonders as flashed upon the dazzled imagination on these two tremendous occasions?"

Hearing the recording almost six years later, the listener realizes that the ecstatic reaction of such an experienced critic seems not one whit exaggerated. The more sober contemplation of the singers makes them seem less remarkable than they did in the excitement of the first performance, but they are still generally excellent. Mr. Vinay's rather woolly tone can be forgiven in the light of his impassioned interpretation as the Moor. Mr. Valdengo, under the alchemy of Mr. Toscanini's direction, makes a superb Iago, singing better than he ever has. Miss Nelli's fine voice makes a good effect as Desdemona, although she seems to sing without much inner compulsion. The rest of the participants, including the chorus, are generally satisfactory. However, the NBC Symphony, the chief exponent of the great conductor's wishes, deserves nothing but the highest praise.

—R. A. E.

Keyboard Music

BACH: Partita No. 1, in B flat major; four transcriptions. MOZART: Sonata in A minor, K. 310. Dinu Lipatti, pianist. (Columbia ML 4633, \$5.45)*** More examples of the late Dinu Lipatti's artistry. The piano is a singing, not a percussive, instrument in his hands, and the performances have a purity and gentleness that are matched by those of few other pianists. The Bach works have a fastidious air, without seeming priggish; the Mozart sonata is at once lovely and unsentimental. The Bach transcriptions include an unidentified one of Jesu, Joy of Man's Desiring; Wilhelm Kempff's of the Siciliana from Sonata No. 2 in E flat for unaccompanied flute; and Busoni's of Nun komm' der heiden heiland and Ich ruf' zu Dir, Herr Jesu Christ.

—R. A. E.

LISZT: Fantasia and Fugue on Ad Nos Ad Salutarem Undam. Widor: Variations from Symphonie Gothique. Jeanne Demessieux, organist. (London LL 697, \$5.95)**** Based on the chorale from the first act of Meyerbeer's opera *Le Prophète*, the Liszt composition is interesting only when it offers opportunities for dazzling displays of virtuosity, and these, unfortunately, do not occur frequently enough to alleviate the boredom the remainder of the piece induces during the course of half an hour or so. The Widor excerpt is not exactly ear-catching either, for all its contrapuntal ingenuity. Nevertheless, when Mlle. Demessieux, a French organist, goes to work on the flamboyant passages in these pieces with her sensational technique and propulsive rhythmic drive, the results are well-nigh irresistible. The unidentified organ (presumably British) is splendidly recorded.

PERIOD SPONSORS A MUSIC GUILD

PERIOD MUSIC GUILD is a record club with a new formula — to give subscribers the privilege and pleasure of selecting on a yearly basis the works that they want recorded. These would be issued to subscribers only in exclusive editions and would not be available through other channels. In this way, the club becomes a two-way affair—not merely providing members with select material but allowing that material to be selected by them. To lend prestige and attractiveness to its releases, PERIOD RECORDS pledges itself to top its previous level of engineering skill and to provide discs in which the artistic achievements are set off by a maximum of tonal brilliance, balance, and clarity.

If you are not yet acquainted with PERIOD RECORDS which

- widened record repertory from Bach to Offenbach
- produced quality engineered classical discs
- issued "firsts" in opera, chamber music, etc.
- featured distinguished American and European artists

Take advantage of this ATTRACTIVE SAMPLE OFFER

- CORELLI'S Christmas Concerto No. 8 Op. 6
- CHOPIN'S Piano Concerto in E Op. 11
- PROKOFIEFF'S Overture on Hebrew Themes & Schubert's Quartetsatz

at \$1.00 each-reg. price \$4.00

PERIOD MUSIC GUILD, 384 Tenth Ave., N.Y., N.Y.
Enclosed find check (or money order) for \$
Please send me the following record (or records) at \$1.00
each (Reg. Price \$4.00)

Corelli Chopin Prokofieff & Schubert



If not satisfied, I
am entitled to re-
turn my purchase
within five days
and to have my
money refunded
without delay.

I also understand
that I will receive
a descriptive folder
about THE PERIOD
MUSIC GUILD ex-
clusive editions.

Name (please print)

Address

City Zone State

Records and Audio

since the recording is good, this represents one of the best buys available. A good primer for those unacquainted with this phase of music.

—R. A. E.

Orchestra Music

BRAHMS: Serenade in D major, Op. 11. Little Orchestra Society, Thomas Scherman conducting. (Decca DL 9651, \$5.95)**** There is always a tendency to make Brahms more pompous than need be. The venerable Henry Stokowski performance had its too, too solid merits, but it was not happily engineered. The proper jeunesse eluded Robert Heger, too, although his recording was a wonderful sound job. The present conductor elicits a deftness quite befitting the spirit of this earliest of Brahms's essays for orchestra. All around it is clearly the best version available.

—J. L.

GOEB: Symphony No. 3. Leopold Stokowski and his symphony orchestra. BARTOK: Sonata for Two Pianos and Percussion. Gerson Yessin and Raymond Viola, pianists; Elayne Jones and Alfred Howard, percussionists; Leopold Stokowski conducting. (RCA Victor LM 1727, \$5.72)*** The recording of Roger Goeb's Third Symphony was sponsored by the American Composers' Alliance, and it seems a bit odd that Victor could not have taken the extra risk that would have been involved in putting some more

(Continued on page 18)

Records and Audio

(Continued from page 17)

American music on the overside. The performance of the Bartok masterpiece is superb and welcome, but there is no denying that the two compositions have virtually nothing in common. The symphony was reviewed in *MUSICAL AMERICA* (May, 1952) by Robert Sabin when Mr. Stokowski conducted it in the 1952 Contemporary American Music Festival of the Air (co-sponsored by Columbia University and CBS). It, like the sonata, receives the best of treatment from both the conductor and the performers.

—A. H.

MAHLER: Symphony No. 1. *Pro Musica Symphony of Vienna, Jascha Horenstein conducting.* (Vox PL 8050, \$5.95.)*** Three LP performances of Mahler's initial symphony are now available from four different companies (two of them sharing the same performance for some strange reason). Since this interpretation is a good one (as are the others), it will be up to the purchaser to decide for himself which set of nuances he prefers.

—A. H.

RACHMANINOFF: Third Symphony. *Bolshoi Symphony, Nicholas Golovanov conducting.* (Rachmaninoff Society RS 7, \$5.95.)** In its continuing project of recording the lesser known works of Rachmaninoff, the society bearing his name, with this disk, turns to one of the more challenging of his orchestral scores. The Third Symphony, completed in 1936, follows the Second by nearly thirty years and bears the marks of the composer's later attempts to free himself from his own strict conservatism and romantic nostalgia. To a certain extent he succeeded in this work. Its stylistic syntax is more advanced than that of most of his earlier compositions, and its use of the orchestra is considerably more adventurous. Its chief failing is a lack of expressive clarity, though it doubtless has much to impart. Mr. Golovanov, who has been its champion in Russia, where of Rachmaninoff's three symphonies it is probably the most popular, conducts a dedicated performance. The recorded sound, unfortunately, is not so good as it might be.

—C. B.

SCHRIABIN: The Poem of Ecstasy, Op. 54. LOEFFLER: A Pagan Poem (after Virgil), Op. 14. *Paris Philharmonic, Manuel Rosenthal conducting.* Capitol P 8188, \$4.98.)** These two works, which only occa-

sionally turn up on symphony programs, were composed at about the same time—Scriabin's in 1908 and Loeffler's in 1907. The former composition never quite justifies the Russian composer's statement that it expresses the fulfillment of the creative spirit. It is so continuously rich in sound, so harmonically monotonous because of Scriabin's preoccupation with his special scale, and so relentless in its use of leaping motives, that no sense of climax is achieved. Although A Pagan Poem uses a harmonic idiom that now seems full of cliché, Loeffler has scored the work with such sensitivity and constructed it with such formal skill that it is still viable today. The piano is used extensively, but with such discrimination that it blends well with rather than opposes the orchestral coloring. The performances, particularly by the wind choirs, are outstanding, and Mr. Rosenthal is a sympathetic conductor of both compositions.

—R. A. E.

Concertos

TCHAIKOVSKY: Piano Concerto No. 2, in G Major, Op. 44. *Margot Pinter, pianist; Symphony Orchestra of Radio Berlin, Arthur Rother conducting.* (Urania ULP 7081, \$5.95.)** This is not the Tchaikovsky piano concerto, needless to say. Those who are tiring of the more famous work's fustian are warmly commended to its sequel. There is no early reason why this charming piece should be denied a place in the repertory alongside its more renowned companion, but there you are; one almost never hears it in concert. The latest recording easily replaces earlier versions. Technically, at least as to piano sound, it is no great improvement over competitive issues, but Miss Pinter is the first to play the exquisite concerto-like Andante without cuts, and that makes all the difference. If memory serves, the other recordings trim out much of the opening Allegro's lovely development section, too. Miss Pinter's performance is quite persuasive, with ample bravura when necessary. The accompaniment is a bit ragged here and there.

—J. L.

Chamber Music

FRANCK: Sonata in A major. GRIEG: Sonata in A minor. *Leonard Rose, cello; Leonid Hambro, piano.* (Columbia ML 4652, \$5.45.)**** Two of the most famous and favored works of their genre, these two sonatas need no preface for the musical public. The Franck sonata will, of course, be recognized as the familiar transcription for cello of the violin and piano sonata introduced to immortality by Eugen Ysaye and a staple of string literature ever after. Mr. Rose and Mr. Hambro are first-class collaborators in these romantic works, and the recording itself is a masterpiece.

—R. E.

HAYDN: Trios No. 1, in G; No. 28, in G; No. 30, in D. *Jean Fournier, violinist; Antonio Janigro, cellist; Paul Badura-Skoda, pianist.* (Westminster WL 5202, \$5.95.)**** Purists will insist that the Haydn trios are more accurately described as piano sonatas with instrumental accompaniment. The violinist and cellist mostly just weave a lacy filigree around the ball-carrying keyboard. If balance per se is a vital determinant of classical excellence, then these works are disqualified. Be that as it may, it is only this carefully calculated imbalance that has kept them out of the active repertory. They simply don't get played because ensemble men understandably like to have their evening's



B. A. Bakalar

BUFFO'S JOHN HANCOCK

Salvatore Baccaloni, Metropolitan Opera bass, signs a managerial contract with J. J. Vincent

labor about evenly distributed. Westminster is due the gratitude of all chamber enthusiasts for having undertaken this tentative exploration of the extensive Haydn legacy for piano and strings. The participants are in the fine fettle that seems to be their usual wont, and sonically the recording is a dream.

—J. L.

KABALEVSKY: String Quartet No. 2, in G minor, Op. 44. *Naumann Quartet.* (Urania ULP 7083, \$5.95.)*** Only the Presto section of this quartet's finale, ending the work on a light note, suggest the more popular aspects of Kabalevsky's works. The first movement is harmonically spare and strong, yet not dissonant, and easy to grasp. The second movement is made up of extended melodies with cadences peculiar to Russian folk music. A shadowy, piquant scherzo precedes the finale. On the whole a good and rare example, written in 1945, of Soviet chamber music. The members of the excellent Naumann Quartet are Erhard Naumann, Werner Wagner, Gerhard Metz, and Hans-Werner Rötscher.

—R. A. E.

SCHUBERT: Sonata in A minor for Cello and Piano, "Arpeggione". *Enrico Mainardi, cello; Guido A. Borciani, piano.* (Decca DL 7539, \$4.85.)**** A typical example of the simple, songful, artlessly beautiful instrumental music of Schubert's last years. In three movements, it is traditionally classic in conception, with the piano in more or less complete subjection to the solo instrument. A quaint note about this work is the fact that it was composed for the arpeggione, a short-lived instrument invented by Stauffer in 1823, which was a sort of guitar-cello with six strings played with a bow. Presumably it is the only composition ever composed for that instrument. Our four-star rating is mitigated by the least bit by a feeling that the cello is overprominent and the piano pushed too far into the background.

—R. E.

Vocal Music

SCHÜTZ: The Nativity. *Nicola Filacuridi, Plinio Goblassi, and Marica Rizzo, soloists; chorus directed by Emilio Gubitosi; Gennaro D'Onofrio, organist; Scarlatti Orchestra di Napoli; Franco Caracciolo, conductor.* (Colosseum CLPS 1034, \$5.95.)*** Written toward the end of the composer's remarkably long life, this music has, nevertheless, the freshness of youthful creative vigor plus the security of a mature artist's technical and spiritual authority. It is to be hoped that this recording will encourage some American musical directors to perform it,

even if they have to forego an annual rendition of Handel's *Messiah*. The *Nativity* is sung in this instance in Italian, although the original language was German, and there is little reason to think that a suitable English translation could not be employed effectively. Mr. Caracciolo has achieved a well-paced and affecting interpretation.

—A. H.

VERDI: Composizioni da Camera. *Irmi Bozzi Lucca, soprano; Riccardo Malipiero, pianist.* (Colosseum CLPS 1028, \$4.95.)** Neither the quality nor quantity of Verdi's songs would ever have won him a place in the musical firmament, but they are pleasant in their operatic way, and they do have some historical interest. Stornello, composed in 1869, is considerably more diverting than the others recorded here—*Il Poveretto*; *In Solitaria Stanza*; *Il Mistero*; *Il Tramonto*; *Deh, Piestoso*, *Oh Addolorata*; and *Ad Una Stella*, all of which were written before 1848. Miss Lucca has good feeling for the songs, and her voice is attractive, but her intonation is not always all that it should be. This is the only LP version of the songs available so far.

—A. H.

In Lighter Vein

DEEP RIVER. *William Warfield, baritone. Columbia Symphony, Leopold Engel conducting.* (Columbia AAL 32, \$2.85.)*** Mr. Warfield turns his rich vocal talents to favorites like *Mah Lindy Lou*, *Dusty Road*, and *Water Boy*, as well as the title song. The orchestral accompaniment is tasteful.

—C. B.

ORCHESTRA FAVORITES, VOL. I. *London Philharmonic, Jean Martinon conducting; London Symphony, George Weldon conducting; Royal Opera House Orchestra, Warwick Braithwaite conducting.* (MGM E-3037, \$4.85.)** One of those anthologies made possible, and practicable, on LP, this disk contains someone's favorites—Liszt's Hungarian Rhapsody No. 2, Enescu's Roumanian Rhapsody No. 1 (listed as No. 2 on the record label), Ponchielli's Dance of the Hours, Saint-Saëns' Danse Macabre, Dvorak's Slavonic Dance No. 1, and Berlioz's Rákóczy March. The several orchestras are in capable hands.

ORCHESTRAL FAVORITES BY STRAUSS AND OFFENBACH. *The Strauss Orchestra, Franz Lanner conducting.* (MGM E-3032, \$4.85.)** More Strauss and more Offenbach, combining the contents of two ten-inch LPs, MGM E-133 and E-139. Mr. Lanner leads the orchestra in sympathetic readings of the Blue Danube and Emperor Waltzes, the Overture to *Die Fledermaus*, Tales from the Vienna Woods, and Voices of Spring, and the Overture to *Orpheus in the Underworld* and *Barcarolle* from *The Tales of Hoffmann*.

—C. B.

New Society To Issue Tapes by Chamber Group

CHICAGO.—An organization to be known as the Chamber Music Society, with offices in Chicago, has been formed to handle the release of both monaural and binaural pre-recorded tapes, featuring performances by the Fine Arts Quartet. The society's first releases will be made available sometime before Christmas. The Fine Arts Quartet, which is associated with the American Broadcasting Company, has made recordings under the Mercury and Decca labels and has been presented by ABC in weekly chamber-music programs for the past seven years.

On one record...

DE FALLA

as interpreted by two of Spain's greatest conductors

EL RETABLO
Ernesto Halffter conducting the Orchestre du Théâtre des Champs Elysées

EL AMOR BRUJO
Freitas Branco conducting the Madrid Symphony Orchestra.
WL 5238

NATURAL BALANCE

Westminster

an an-
messiah.
instance
original
there is
suitable
not be
racciolo
and af-

—A. H.

Camera.
; Ric-
colosseum
ther the
Verdi's
in him a
ent, but
operatic
ome his
composed
the divert-
d here-
Stanza;
eh, Pie-
Ad Una
written
as good
her voice
nation is
ould be.
n of the

—A. H.

old, bur-
Lehman
ia AAL
old turns
favorites
ty Read,
and the
l accom-

—C. B.

I. Lon-
Martinon
phony;
Royal
Warwick
MGM E-
those an-
and prac-
contains
t's Hun-
Enesco's
1 (listed
el), Pon-
rs, Saint-
Dvorak's
Berlioz'
veral or-
ands.

Strauss
auss Or-
conducting.
* More
ach, com-
ten-inch
139. Mr.
in sym-
the Blue
ltzes, the
us, Tales
ods, and
Overture
world and
Tales of

—C. B.

e
group
on to be
usic So-
has been
e of both
e-recorded
es by the
ety's first
some
ine Arts
with the
pany, has
Mercury
been pre-
chamber-
ast seven

Trilingual Madama Butterfly Offered By Fujiwara Company in San Francisco

San Francisco
THE Fujiwara Opera Company of Tokyo, now touring the United States, gave trilingual performances of *Madama Butterfly* at the Curran Theatre during the week of Sept. 4.

Three sopranos—Michiko Sunahara (of the Paris Opéra-Comique), Kazuko Yamaguchi, and Masako Toda—alternated in the title role. Miss Toda came nearest to looking fifteen, but vocally the others were superior, and Miss Sunahara could easily have been mistaken for a European. Of the two Suzukis, Kazuko Matsuchi was ideal, looking as if she had stepped out of a Japanese print. Takako Kurimoto pleased the eye but not the ear.

Advertised as sung in Japanese and English, the performances also reverted at times to Italian. Pinkerton (Dean Smith or Cesare Curci) and Sharpless (Francis Barnes or William Chapman) sang English to each other but Italian to the Japanese. All the Tokyo singers used Japanese except Miss Yamaguchi, who sang quite understandable Italian in the last act.

The costumes were exquisite. The setting for the first act was quite modern and impressionistic, yet very effective; that for the second act a bit tawdry.

The performances were led by Allen Jensen, of Provo, Utah, who is also the sponsor, and Tadashi Mori, the regular Japanese conductor. The latter achieved a fluent, graceful performance. Mr. Jensen's concert was straightforward and businesslike.

Probably the greatest artistic event of the summer here was the appearance of the New York City Ballet in sixteen performances in the Opera House. New repertoire, the skill of the entire ensemble, and the good orchestral work under Leon Barzin's direction helped to make the season memorable.

The last two concerts in the Art Commission's Pop series under Arthur Fielder played to the usual immense audiences. The finale, on Aug. 25, drew many more than could be admitted to the Civic Auditorium with its 8,000 capacity. Maxim Schapiro, pianist; Elizabeth Pharris, contralto;

and the Municipal Chorus took part in the final concert.

The San Francisco Musical Association has elected James D. Zellerbach as president. He succeeds Mrs. Leonora Wood Armsby, who resigned after seventeen years, at the insistence of her physician.

—MARJORIE M. FISHER

With the Managers

Lauren-Waldon Associates, Inc., is the new name for the artists management formerly known as Norma Waldon Associates, Inc. Janet R. Lauren and Ruth Hokanson will continue as directors, and the firm has announced the following additions to the roster: the Fleetwood Singers, a mixed chorus of sixteen voices; and Louis MacNeice, British poet, and his wife, Hedi Anderson, a singer, who will be presented during the latter half of the season in a joint program. The office will continue to operate Accompanists Unlimited on a nationwide basis, at 16 West 55th Street, New York 19.

• • •

National Concert and Artists Corporation has added Jean Madeira, contralto, and Gerhard Pechner, bass, both of the Metropolitan Opera, to its roster of artists.

• • •

Jack F. Dailey has been appointed manager of the Oklahoma City Symphony, succeeding Bennie Turner. Mr. Dailey's most recent civilian post was as manager of operations and executive assistant to the president of Radio City Music Hall in New York City. Guy Fraser Harrison returns to Oklahoma City for his third season as music director and conductor.

• • •

The National Music League has announced that its first exchange of artists project with Brazil, through the offices of the Instrucao Artistica do Brasil, will bring Oriano de Almeida, young Brazilian pianist, to this country in March and April, 1954, for his first American tour.



GREENVILLE VISITORS

Nadine Conner and her accompanist, Galen Lurwick, are greeted in Greenville, S. C., by Norvin Duncan, vice-president, and Mrs. David Tillinghast, secretary, of the Greenville Community Concert Association.



A CENTURY OF SERVICE TO MUSIC

The Steinway today is built with all the inspiration and skill born of 100 years of piano craftsmanship. Every Steinway Centenary model bears the distinguished anniversary plaque.

STEINWAY & SONS
NEW YORK

1853 1953



SHERMAN PITLUCK ASSOCIATES
119 W. 57th St., New York 19, N. Y.
Cable: PITASSO, N. Y.

CORIGLIANO, *Violinist*
"Gifted artist . . . warmly acclaimed."
—Olin Downes, *N. Y. Times*

JEANNETTE HAIEN, *Pianist*
"Pianist of Greatness."
—Detroit Free Press

MIKLOS SCHWALB, *Pianist*
"Triumphant master of the keyboard."
—C. Durgin, *Boston Globe*

GYORGY SANDOR, *Pianist*
THE FRIEDBERG MANAGEMENT
113 W. 57th St., New York 19, N. Y.

GEORGE MARKEY
ORGAN VIRTUOSO
Colbert-LaBerge Concert Mgt.
205 W. 57th St., New York 19

EVA DE LUCA
Lyric Coloratura
Opera • Concert • TV • Records
European Mgt.: ALCI
Via S. Radegonda 11, Milan, Italy

MARY STRETCH, *Pianist*
NOW BOOKING 1953-54
Pers. Rep. M. Schnitzius
891 Park Ave. NYC 21-LE 5-1057

MARY BOTHWELL, *Soprano*

INEZ BULL, *Coloratura Soprano*
"A voice of purity, beauty and as-
ounding facility." OPERA, Paris, France
WCB ARTISTS & CONCERT MGT., INC.
236 WEST 55th ST., NEW YORK 19



STEPHAN HERO Currently ful-
filling engagements in concert, re-
cital and with orchestra. *Tour*
Direction: David B. Whalen, 50
East 72 Street, New York 21.

Edinburgh

(Continued from page 7)
sonorities of Delius and Sibelius than for the plainer-speaking vocabulary of Stravinsky. But Mr. Wallenstein succeeded farther than might have been thought possible in making them play against their own habit, and in making them play with a will. Everyone wished that the orchestra might have been the peerless, clean-toned Philharmonia; but with things as they were Mr. Wallenstein's achievement was a notable one.

Apart from Richard Lewis, an admirable actor and a manly and accomplished singer, as Tom Rakewell, the cast was not ideal. Elsie Morrison's appealing Anne Trulove was hampered by lack of freedom on the top notes. Jerome Hines impersonated Nick Shadow in the manner of a cooperative performer trying hard to do what the stage director asked. Nan Merriman looked well and deported herself well as Baba the Turk, but her singing was not very full-blown. Yet even without the big-scale personalities of the Metropolitan and Paris casts, the Edinburgh performers penetrated far deeper into both the music and the action.

Among the orchestras, the most popular was the Vienna Philharmonic, at whose head Wilhelm Furtwängler and Bruno Walter took turns. The orchestra's wonderful lyricism is its great asset; technically several orchestras in Europe can outplay it. Under Mr. Furtwängler the Third and Fourth Symphonies of Beethoven and the First of Brahms were set forth in firm, well-organized fashion. Under Mr. Walter — notably in the Johann Strauss overtures and waltzes at the closing concert — its songfulness was at its most beguiling. Mr. Walter also conducted Brahms's Requiem, with Irmgard Seefried and Dietrich Fisher-Dieskau as soloists. Mr. Furtwängler presented Hindemith's Die Harmonie der Welt for the first time in Britain.

Rome Symphony

The Rome Symphony of the Italian Radio (R. A. I.), a much-touted group in its home country, did not altogether convince us that it had gained world stature. Under Fernando Previtali the players seemed out to make a killing, playing overexcitedly but without a truly satisfactory instrumental balance. The string section, upon which Mr. Previtali has obviously lavished great attention, tended to distract attention from the other sections. I am told that the effect was better when Mr. Gui conducted them, but I did not hear him. The crowded Edinburgh calendar often implies that a reviewer should possess two, if not three, bodies.

The finest orchestral playing of the festival was contributed by the Philharmonia Orchestra under Herbert von Karajan. (Sir Adrian Boult also conducted it once.) Mr. von Karajan is one of the world's genuine conductors, despite an occasional extravagance in what might be called a neo-Stokowski vein. And the Philharmonia, containing many of England's best instrumentalists — from the incomparable horn player Denis Brain and the great clarinetist Frederick Thurston down the list — has now become an ensemble equalled (and perhaps surpassed) only by the Boston and Philadelphia orchestras. To my taste it stands at the head of the four really first-class orchestras on this side of the Atlantic. (The others, if you wonder, are the Concertgebouw of Amsterdam, the Berlin Philharmonic, and, when it is at its best, the Orchestre National of Paris.) Mr. von Karajan and the orchestra played Bartok's Concerto for Orchestra in truly definitive fashion, and purveyed the best Tchaikovsky Fifth I have heard since the days of Koussevitzky.



Impact

WING VICTOR
Rosalind Elias, mezzo-soprano, of Lowell, Mass., winner of the American Theatre Wing's Faculty Fund Music Scholarship, is congratulated by Max Rudolf, of the Metropolitan Opera Company, and other judges

Other orchestras at the festival were the BBC Symphony, an efficient and businesslike ensemble under Sir Malcolm Sargent, and the aspiring — and improving — Scottish National Orchestra under Karl Rankl, onetime musical director of Covent Garden. New works were as sparsely sprinkled through the Edinburgh program as ever. But one piece of some magnitude did appear — Peter Racine Fricker's Viola Concerto (presented by William Primrose and Sir Adrian Boult), a work of first-rank technical craftsmanship, skillful handling of textural relationships, and considerable personal eloquence. Michael Tippett conducted his own earnest and intelligent Fantasia Concertante on a Theme of Corelli, commissioned by the Festival Society. The Rome orchestra offered Ghedini's Pezzo Concertante for Two Violins and Viola, and excerpts from Petras's ballet La Follia di Orlando. Sir Malcolm let us hear Vaughan Williams' Sinfonia Antarctica once again.

The morning array of chamber music included a cycle of the Beethoven quartets. Two-thirds of them were indifferently played by the Paganini and Barylli String Quartets; the rest were penetratingly done by the Loewenguth Quartet. The London Mozart Players, a neat and engaging ensemble, played four Mozart-Haydn programs. The glorious Virtuosi di Roma devoted three mornings to Vivaldi and his contemporaries. Yehudi Menuhin played the six unaccompanied violin works of Bach. Max Rostal, violinist, and Newton-Wood, pianist, gave a stirring account of Stravinsky's Duo Concertante.

The celebration of Four Centuries of the Violin was scheduled not because anyone can prove that the violin is precisely four hundred years old, but because 1953 is the tercen-

tary of Corelli's birth and the bicentenary of Viotti's. The works programmed were not remarkable in taking us off the beaten track. Gioconca de Vito played Viotti's Concerto No. 22, in A minor, with a warm lyrical line. Mr. Menuhin played the Beethoven Concerto, making it a memorial to Jacques Thibaud, who died in an airplane accident that morning, and in another concert, the Bartók, in a memorable performance. Isaac Stern played the Brahms, repeating the triumph he had won with this work in London earlier in the season. He also joined with Mr. Primrose in Mozart's E flat major Sinfonia Concertante, and with Mr. Menuhin and Miss De Vito in a high-powered version of Vivaldi's F major Concerto for Three Violins. Miss De Vito and Mr. Menuhin played the Bach Double Concerto.

The representation of the ballet was disappointing. The Sadler's Wells Theatre Ballet offered a hilarious circus-piece (without much dancing), Carte Blanche, with choreography by Walter Gore and music by John Addison. Pilar Lopez presented two rather tepid programs with her Spanish company. Ballet Theatre made an extremely unfavorable impression, both by its second-class execution and by the dreariness of its two novelties, Nijinska's Schumann Concerto and the witless Carmelita Maracci piece, Circo de Espana.

American Pianist Wins Busoni Prize

BOLZANO, ITALY. — The American pianist Ella Goldstein has been awarded first prize in an international pianist's competition, held in Bolzano, honoring the pianist-composer Ferruccio Busoni.

FATHER FLANAGAN'S BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR

ALICE TULLY
1401 Broadway Bldg., 118 West 57th Street, New York
DRAMATIC SOPRANO
OPERA—CONCERTS—
Guest Soloist with Orchestra

OLIVE MIDDLETON SOPRANO
Available: Opera—Concert—Radio
Per. Rep. Mrs. Lili Carey, 25 W. 68th St., N. Y.

BARTLETT & ROBERTSON duo-pianists
Management: Inter-Allied Artists, 119 W. 57th St., New York 19, N. Y.

MUSICAL AMERICA

Otto Klemperer Conducts Beethoven Ninth At Season's End in the Hollywood Bowl

Los Angeles

O TTO KLEMPERER was the last conductor of the season at Hollywood Bowl, directing a miscellaneous program on Sept. 1 and closing the orchestral portion of the series with Beethoven's Ninth Symphony, preceded by the Leonore Overture No. 3 on Sept. 3. Most satisfactory was the superb singing of the Roger Wagner Chorale in the Beethoven Symphony, and Donald Gramm's authoritative proclamation of the bass solo. The conductor failed to infuse any particular distinction into the first three movements, which were all excessively slow in tempo and lukewarm in spirit. The other soloists, Phyllis Moffet, soprano; Katherine Hilgenberg, contralto; and Andre McKinley, tenor, acquitted themselves competently.

Of Mr. Klemperer's first program, Dvorak's New World Symphony was the most interesting, in a reading that had a number of individual touches, not all of them sanctioned by the score. Stravinsky's Fire Bird Suite was interpreted more for clarity than for color, while the overture to Weber's Die Freischütz, and Strauss's Don Juan verged on the pedestrian.

John Barnett, the Bowl's musical director, conducted an all-French program on Aug. 25 with sprightly results, and some of the better orchestral playing of the season. The well contrasted program consisted of Ibert's Festival Overture, excerpts from Poulenc's ballet The House Party, and Debussy's La Mer. Gregor Piatigorsky was the cello soloist, giving exquisite performances of the

Milhaud Concerto and the Saint-Saëns Concerto in A minor.

The José Greco Spanish Dancers gave two performances in Hollywood Bowl on Aug. 27 and Aug. 29, attracting some of the season's largest audiences. Roger Machado conducted for the dances, and John Barnett led the Los Angeles Philharmonic in interludes of well-known compositions in Spanish style.

The season's last Saturday night Pops concert was directed by Victor Young, the film composer and conductor, who included excerpts from his own and other film scores on his program.

Among the soloists was the tap dancer Danny Daniels, who gave the local premiere of Morton Gould's Tap Dance Concerto.

The opening concert of the Evenings on the Roof series was held in West Hollywood Auditorium on Sept. 21, with Monteverdi's Il Combattimento di Tancredi e Clorinda as the main point of interest. Robert Craft conducted with his usual vitality and scholarliness, and the vocal parts were ably sung by Richard Robinson, Catherine Miceli, and Marvin Hayes. The program also included Gabrielli's Sonata con tre violini and Mendelssohn's Octet for Strings, Op. 20.

African Heartbeat, an opera with music by Josef Marais and libretto by Charles O'Neal, was given its premiere by students of the Idyllwild School of Music and Arts, in Idyllwild, on Aug. 28, 29, and 30. The story is set in South Africa in 1899. The music is very simple in every respect and often appears to be based on tunes of the African veldt. Since the harmonization is primitive, a more expert orchestration will be required before the work can expect to enjoy any circulation. Milton Young conducted, and the stage direction was by Howard Banks.

—ALBERT GOLDBERG

Aix

(Continued from page 7)

color, and harmonic wealth as contained in this music.

A second modern program by the orchestra of the Sudwestfunk, directed this time by Ernest Bour, contained two world premieres: Jarre's Mouvements en relief and Le Roux's Le Cercle des Metamorphoses.

In his Mouvements, subdivided into

Introduction and Stroboscope Dance, Jarre experiments with percussive effects — plucked piano strings and elbows on the keyboard, chromatic drums, and glockenspiels—and a combination of rhythms, one rigid and the other variable. One is reminded of Henry Cowell and John Cage. The general impression is that of a curious sonata of noises that has a certain primitive, a-tomtom-ic, incantatory seduction.

Le Roux advised that "The language employed represents the extreme point of advance in musical composition. The work comprises five variations, each of which is a metamorphosis of the preceding one. The musical structure (duration, tempo, register, etc.) is built exclusively on the initial series of twelve tones, divided into five fragments."

Characteristic are the isolated notes, each given to a single instrument, the combination or sequence of which, governed by logical rhythmical development, constitutes the musical idea. The disintegration of one of the variations into pangs, pings, knocks, punctuated by a sudden trumpet blast or a drum thud, sounds hilariously funny to a listener unable to detach himself sufficiently from traditional habits. He may not realize that the squeaks, plucking, and measured silences are the results of calculation that, according to the composer, points to the "necessary and evident direction of Occidental music."

New Sauguet Violin Concerto

The final concert of contemporary music, offered by the Sudwestfunk orchestra under Mr. Rosbaud, listed Roussel's Concert pour petit orchestre, Op. 34, the first performance of Henri Sauguet's Orpheus Violin Concerto, Webern's Concerto for Nine Instruments, and Bartok's Sonata for Two Pianos and Percussion, played by Maria Bergmann and Mr. Rosbaud.

Sauguet's concerto is in three sections performed as a single movement. A sombre, dramatic opening is relieved by a charming andante. The finale is short, containing a cadenza designed to reveal the soloist's virtuosity.

Interest in Webern's twelve-tone concerto was sufficient to cause the final *Sehr Rasch* to be repeated. The Bartok sonata raised audience enthusiasm to delirious proportions.

The festival at Aix came to a close with a mixed program given by the Société des Concerts under Jean Martinon's direction and a Mozart program, conducted by Mr. Rosbaud, that featured some of the orchestra's first-desk men—Pierre Nerini, violinist; Henri Lebon, flutist; Robert Casier, oboist; and Georges Bartoteau, horn player—as soloists.

N C A C
national concert and artists corporation
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York C

ANN
AYARS
SOPRANO

ELLABELLE
DAVIS
SOPRANO

PAUL and ADRIANA
KNOWLES
DUO
Tenor and Mezzo-Soprano

LUBOSHUTZ
and
NEMENOFF
"THE PEERLESS TEAM"
Philadelphia Inquirer
Baldwin Pianos

VIRGINIA
MAC WATTERS
Soprano
Metropolitan Opera

ROBERT
McDOWELL
Young American Pianist

Concert Management
WILLARD MATTHEWS
123 East 53rd St., New York 23
Includes for 1953-1954

ALTON JONES

Pianist

"Poetic and often evocative. Played with his customary musicianship, clarity and musical tone." —N. Y. HERALD TRIBUNE

DOROTHY
BRAUCHT
Mezzo Soprano
Concert—Recital—Oratorio

LUCIE BIGELOW
ROSEN
Thereminist



OUT WHERE THE TALL CORN GROWS

Sidney Foster plays for officers of the Salina (Kan.) Civic Music Association prior to his concert there. Standing are John M. Brown; Mrs. R. L. Clem, vice-president; Russell Myers, president; and Mrs. T. R. Shedd

Clarence E. Cramer
Kimball Bldg., Chicago

Longines Symphonette & Mischel Piastra

Sinda Iberia & Company
(5 people) Sensational Spanish Dancing

Ida Krehm, Pianist
(In Europe March to September)

Serenaders Male Quartet
Radio and TV fame

"In Operetta Time"
with Elizabeth Humphrey and Bernard Izzo

Hortense Love,
Soprano, Songs and a Biblical musical sketch, "Ruth & Naomi"

Ralph Nielsen,
tenor, assisted by the Marlin String Trio

GANZ

SEASON 1953-1954

Steinway Piano • Decca Records
Address: Hotel Pearson
190 East Pearson Street
CHICAGO 11, ILLINOIS

FRANZ
ALLERS
Conductor

Mgt. Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

Music Publishers' Annual Forecasts

ASSOCIATED

Associated Music Publishers, Inc. (a wholly-owned subsidiary of Broadcast Music, Inc.), has added to the list of European publishers for which it is the exclusive American representative the catalogues of the Edizioni Suvini Zerbini, of Milan, a house whose efforts are principally devoted to the publication of contemporary Italian music. Teaching materials, serious and light works of varying proportions, practical transcriptions of Monteverdi's operas and other large choral compositions, and many other musical novelties may be found in these catalogues.

AMP is now the exclusive publisher of the works of Walter Piston. During 1953 five of Piston's most recent works will appear in print: Symphony No. 4; String Quartet No. 4; Duo, for viola and cello; Quintet, for piano and strings; and Second Suite, for orchestra. AMP will publish in 1954 Piston's Fantasy, for English horn, harp, and strings, which is still in manuscript and which was completed early in the summer.

Villa-Lobos is represented by his Fantasy, for cello and orchestra, and by an arrangement for voice and guitar of the Aria from his Bachianas Brasileiras No. 5.

Darius Milhaud's West Point Suite, for band; Vittorio Rieti's Suite Champêtre, for two pianos; and three pieces for piano by Ernst Dohnanyi will join with Wallingford Riegger's Music for Orchestra, and Piano Quintet; Elliott Carter's Woodwind Quintet, and Harmony of Morning (for women's chorus and small orchestra); Clifford Taylor's Five Songs on English Texts; Bernhard Heiden's Sonata, for horn and piano, and Sonata, for piano four hands, in making up a varied publication program.

Early fall publications will also include a volume of viola studies taken from the orchestral music of Brahms and edited by Samuel Lifschey, of the Philadelphia Orchestra; Carlos Surinach's Ritmo Jondo, used by Doris Humphrey for her dance Deep Rhythm; and a volume of music for two guitars edited by Clarence Easley, of San Francisco.

Charles A. Wall, recently elected president of AMP, has set in motion a program of general expansion in all fields. AMP now has an office in Hollywood, under the direction of Carl Post, and it has added a trade representative, a staff assistant to make contact with choir directors and church organists (AMP will shortly offer a variety of works for organ edited by E. Power Biggs), a staff assistant to make contact with recording companies, and a staff assistant for cataloguing.

Among the important first performances of the coming season will be Jean Françaix's Symphonie Joyeuse, by the La Jolla Musical Arts Society;

Gottfried von Einem's The Trial, by the New York City Opera; Paul Hindemith's Canticle to Hope, and Harmony of the World; and Walter Piston's Fantasy, for English horn, harp, and strings.

In addition to publications under its own imprint and those of Broadcast Music, Inc., and BMI-Canada, Ltd., AMP is now exclusive American agent for the following foreign editions: Schott & Co., Ltd.; Editions Raoul Breton; Max Eschig; Enoch & Cie.; Verlag Bote & G. Bock; Breitkopf & Härtel; F. C. Leuckart; Adolf Nagel; B. Schott's Söhne; Verlag Ludwig Doblinger; Oesterreichischer Bundesverlag; Philharmonia Pocket Scores; N. Simrock; D. Rahter; Universal Edition; Casa Musicale Sonzogno; Edizioni Suvini Zerbini; and Union Musical Espanola.

C. C. BIRCHARD

C. C. Birchard and Company and the Frederick Harris Company of Canada have announced a mutual sales agreement whereby Harris publications will be available through the Birchard offices in Boston. In similar manner, Birchard titles may be obtained by Canadian musicians directly from the Oakville, Ontario, address of the Harris Company.

Publications in the Harris catalogue well known to American musicians include several titles by Healey Willan and anthems and part songs by Ivor R. Davies, Alec Rowley, David Dick Slater, and other Canadian and British writers. Listed in the announcement are Willan's Mass of St. Teresa; a collection of junior choir anthems entitled Music and Worship, edited by the Rev. S. L. Osborne; and The Red Carol Book, a collection of Christmas songs edited by Willan.

New and immediately forthcoming Birchard imprints include The First Christmas Night, a cantata arranged for SAB by Haydn M. Morgan; Christmas in Coventry, a musical play by Helen C. Dill and Alice Howell; Music throughout the World, a book on music appreciation with special reference to the influence of people and their folk songs on various forms of music creation, by Marian Cotton and Adelaide Bradburn; A Little Organ Book, a collection of short pieces by thirteen different British composers, originally published in England, now newly reprinted in the United States; The Bow Street for SSA, choral arrangements by Katherine K. Davis; and The Land of Pretend, a book of creative music and art activities for children, by Eloise Lisle Johnson with sketches by Margaret E. Hain.

Also listed are choral compositions by Anthony Donato, Mario Castelnovo-Tedesco, David H. Williams, Everett Titcomb, Joseph W. Clokey, Morten J. Luvaas, Don Malin, Gladys Pitcher, Stuart B. Hoppin, Leland B. Sateren, Earl Roland Larson, A. Louis Cailliet.

The band department will offer new works by Clare Grundman, Gene Oden, Russell Howland, Edwin Franko Goldman, Louis Palange, and Lucien

Scarmolin, Henry Overley, John W. Work, Max V. Exner, Robert Engle, Richard Warner, Ruth Tommacher, George Lynn, Samuel Walter, Jeanne D. Richard, J. Stanley Shepard, and Klaus George Roy.

BOOSEY AND HAWKES

A deluxe, autographed vocal score of Benjamin Britten's new opera, *Gloriana*, will soon be followed by the regular edition and the libretto by William Plomer. Arthur Benjamin's *A Tale of Two Cities*, a full-length opera based on Dickens' novel, is in preparation. The Virginia Card-George Houston adaptation of Bizet's *Carmen*, for performance in three versions — full length, opéra-comique or arena style (dialogue replacing recitative), and streamlined (omitting chorus) — is now in final stages of preparation. Three other stage works recently acquired are David Tamkin's *The Dybbuk*; William Byrd's *Scandal at Mulford Inn*, and *Hamilton Forrest's Don Fortuno*. Publication of vocal scores are scheduled for Bohuslav Martinu's *The Marriage and What Men Live By*.

Aaron Copland is represented by the publication of score and parts of *John Henry* and the full score of *Preamble for a Solemn Occasion* (commissioned to commemorate the adoption of the UN Declaration of Human Rights). Set II of his arrangements of Old American Songs is now printing. Full score and two-piano reduction are in preparation for Alexei Haieff's *Piano Concerto*, as well as the full score of his *Divertimento for Chamber Orchestra*. A new full score of the revised version of Igor Stravinsky's *Two Songs*, for baritone and orchestra, has been released, as well as a two-piano reduction of the *Capriccio for Piano and Orchestra*. His new *Septet*, to have its premiere in early 1954, will be available shortly. Further releases include David Diamond's *Music for Shakespeare's Romeo and Juliet* (pocket score); Herbert Fromm's *Violin Sonata*; Martinu's *Sinfonietta Giocosa* and *Sinfonietta La Jolla* (full scores); Leo Smit's *Piano Variations in G*; and Walter Piston's *Toccata*.

New vocal selections include works by John Duke, Ned Rorem, Seymour Barab, and Kenneth Walton.

To the rental library will be added such items as Richard Strauss's *Symphonie für Blaser*; Otmar Nuss's *Rubensiana* and *Divertimento*; Marius Constant's *Le Joueur*, Arthur Oldham's *Apulejus* and *Circus Parade*, Franz Reizenstein's *Serenade* in F, Eugène Goossens' *Pastoral*, Willy Burkhardt's *Serenade*, Igor Markevitch's *Icare*, John Antill's *Corroboree* (suite from the Australian ballet), and John Work's new *Yenvalou* (on Haitian themes).

The band department will offer new works by Clare Grundman, Gene Oden, Russell Howland, Edwin Franko Goldman, Louis Palange, and Lucien

Cailliet. The New Imperial Edition, an entirely revised version of the Imperial Edition of albums for various voices, is now available for soprano, mezzo-soprano, contralto, tenor, baritone, and bass. New sacred and secular solos will be forthcoming in addition to these newly printed albums: *Cantic II*, for contralto and tenor, by Britten; *Commandment of Love*, for high voice, by Arthur Oldham; *Three Mystical Songs*, for high voice, by Alec Rowley; and a projected Peter Warlock Vocal Album.

In the choral catalogue will be new works by Frederic Curzon, Frank Bridge, Oldham, Kenneth Walton,

Martinu, Bela Bartok, Milton Dietrich, and Anthony Donato, and standard works arranged by Walter Ehret. Large choral works will be headed by the release of Bartok's *Cantata Profana*, with English text by Robert Shaw.

In the piano division will be a new and easy series entitled *Everybody's Music Library* and easy teaching materials by Gladys Lawlor, Marjorie Harper, and Albert De Vito. In more difficult vein are Victor Babkin's two-piano arrangements of Bach's Sonatas Nos. 1 and 2 and of his own *Three March Rhythms*, just released. Two-piano reductions of piano concertos include Benjamin's *Concerto quasi una Fantasia*, Howard Ferguson's *Concerto*, and Richard Strauss's *Pantheraen zug*, for piano left hand.

Organ repertoire will be headed by the release of more *Choral Preludes* edited by Alec Rowley (on agency from Ashdown Ltd.), new *Choral Meditations* by George Coultts, and Britten's *Prelude and Fugue on a Theme of Vittoria*.

Howard Ferguson, Gordon Lewis, Warren Benson, Britten, Benjamin, and Piston will be represented in the list of instrumental solos and ensembles.

In time for Christmas will be Clare Grundman's new *Three Songs for Christmas*, for chorus (SA, SSA, SATB, TTBB) with optional band or orchestra accompaniment, or for band or orchestra alone.

Boosey and Hawkes has recently acquired the agency in the United States for the Carisch (Italy) orchestra catalogue, publication rights for works chosen by the Fromm Music Foundation (Chicago), Belaieff Editions (Paris), and a continuing agreement as representatives of works commissioned by the Koussevitzky Music Foundation.

CHAPPELL

In addition to its activities in the field of musical shows, Chappell & Co. has scheduled a number of items in the field of serious music for the season 1953-54.

Morton Gould has written a commissioned work for the Steinway Centennial entitled *Inventions for Four Pianos and Orchestra*, which will be played at the Steinway Centennial Concert on Oct. 19 by the New York Philharmonic-Symphony and the First Piano Quartet. He has also completed a work for Whittemore and Lowe called *Dance Variations for Two Pianos and Orchestra*, which is scheduled for a number of performances. His *Tap Dance Concerto* has been recorded by Columbia Records with Danny Daniels as soloist with the Rochester Pops Orchestra.

Works is in progress on a vocal score of Marc Blitzstein's opera *Regina*. In addition, a separate choral arrangement (SATB) will be published of the *Rain Quartet* from this opera. The *Ballad of Hurry-Up* from *Mark Blitzstein's Airborne Symphony* is also being published for male chorus.

The one-act opera *Darling Corie*, with music by Elie Siegmeister and libretto by Lewis Allen, is being set for a number of performances by opera workshops throughout the country. A printed vocal score is being planned for the near future.

Gail Kubik and George Kleinsinger are now under an exclusive contract with Chappell & Co. Present plans call for the publication of the following works by Kubik: *The Thunderbolt Overture*, *Symphonie Concertante*, the one-act opera *Boston Baked Beans*, and a number of choral works.

NEW EDUCATIONAL PIANO MUSIC

successfully used Summer, 1953 at the
FRANCES CLARK PIANO WORKSHOP
at New York, Denver and Kalamazoo

Piano Solo

PARTY GAMES . . . Seven Easy Pieces	Arthur Baynon	\$1.25
Piano, Four Hands		
BADINAGE	Alec Rowley	.75
NURSERY RHYMES . . . Six Duets	Cyril Scott	1.25
Two Pianos, Four Hands		
FIVE SKETCHES . . . Five Short Duets	E. Markham Lee	2.00
(Two copies included)		

GALAXY MUSIC CORPORATION, 50 West 24th St., New York 10, N. Y.

Publishers

Among Kleinsinger's works either already published or to be available in the near future are The Street Corner Concerto, for clarinet and piano; Concerto for Violin and Orchestra (piano reduction); Scherzo for Violin and Piano; and Tommy Pitcher, a short cantata for school groups.

A reduction for viola and piano of the Theme and Variations for Viola and Orchestra by Alan Shulman will be published shortly. He has also written two new orchestra works entitled Prelude and Fiesta Mexicana.

An orchestral score has been published for Les Fourberies de Scapin by Ottmar Nussio, conductor of the Swiss Radio Orchestra in Lugano.

COMPOSERS PRESS

Plans for Composers Press, Inc., for late 1953 and early 1954 include the publishing of Ethel Glen Hier's Three Pieces for Orchestra: Foreboding—Asolo Bells—Badinage. For this work Miss Hier was given the 1953 Symphonic Award by Composers Press.

The 1953 competition held by this company for publication of a symphonic work was won by Anthony Donato for his Two Orchestral Pieces: The Plains and Prairie Schooner.

Added to the harp department is the name of Edward Vito, harpist of the NBC Symphony. He will shortly be represented by an Etude, a Gigue, and a transcription of Londonderry Air.

Three new names to appear are Max Schubel, with the song To the Beloved (English and German texts); Helen Schafmeister, with the song We Are Together; and Ester Banger, with the song Queen of the Most Holy Rosary (English and Portuguese texts).

In the piano catalogue are Frederick Koch's Sonatina, 1950, due out in September, and Five Sketches, due out early in 1954. Homage to Bach, by Charles Haubiel, consists of two books of Preludes for the second-grade piano student.

In the chamber-music field two works by Haubiel—Sonata in D minor, for violin and piano, and In the French Manner, a trio for flute, cello and piano, will be published early in 1954.

A song cycle by John Hausermann entitled Five Singing Miniatures will be added to similar publications of this composer's works.

CARL FISCHER

Norman Dello Joio, Lukas Foss, Peter Mennin, William Bergsma, Vincent Persichetti, and Elie Siegmeister are among the many composers from whom Carl Fischer, Inc., has obtained new works. Additions to the Study



TWO GENERATIONS

The American composer Ned Rorem (right) visits Georges Auric at his home in Hyères in the south of France.

Score Series include Dello Joio's symphonic work The Triumph of St. Joan; Mennin's Fifth Symphony; and Foss's The Song of Anguish, for baritone and orchestra. Vocal scores of two short operas, Nicolai Berezowsky's Babar the Elephant, and Douglas Moore's The Emperor's New Clothes, are in preparation.

Bernard Taylor's collection, Contemporary Songs in English, will be brought out in two keys. It will include songs for concert, recital, and studio use by fourteen composers, among them Dello Joio, John Duke, Moore, Bergsma, Mary Howe, Ralph Vaughan Williams, and Isadore Freed. Also to be published are other songs by Dello Joio and Duke, as well as a group of songs by Werner Singer with texts by the baritone George London.

Foss's Piano Concerto, in its newly revised form, will be released in a two-piano reduction. Also for two pianos are a new work by Dello Joio and an arrangement by Whitemore and Lowe of Morgenstern's Toccata Guatamala. Virgil Thomson's new set of nine Etudes for piano is scheduled for early publication.

The Church Organist, by Frank Asper, organist of the Salt Lake City Tabernacle, will be issued, in addition to new organ works by Charles Cronham, Kenneth Walton, and Camil Van Hulse.

A reduction for clarinet and piano of Dello Joio's Concertante for Clarinet and Orchestra is planned, and the list of trumpet pieces by Rafael Mendez will be augmented by several new items.

Choral works will include Foss's A Parable of Death; compositions by Carl F. Mueller, Hall Johnson, John Jacob Niles, T. Frederick H. Caudlin, and Clark Harrington; the Richard Willis composition that recently won the Sigma Alpha Iota American Music Award; and pieces from the repertoire of the Men of Song, arranged by Charles Touchette.

Educational material will include new piano teaching pieces by Maxwell Eckstein, Mathilde McKinney, and Inez Howell, among others; a violin book called Above the First Position, by Russell Webber and Markwood Holmes; Merle J. Isaac's A Melody Book for Strings; and William Strelsin's Xylophone Velocity Method.

Band music, much of it for school ensembles, will embrace works by Howard E. Akers, David Bennett, Louis Castellucci, L. W. Chidester, Carl Frangkiser, Merle J. Isaac, Harold M. Johnson, Ben Vitto, and others.

Living Music from the Past, prepared for modern orchestra by Karl D. Van Hoesen and Frederick Hunt as counterpart to the former's Music of Our Time, will contain compositions by Bach, Blow, Corelli, Frescobaldi, Mozart, and Purcell.

J. FISCHER

Admirers of the organ music of Dom Paul Benoit, a Benedictine monk of Clervaux, Luxembourg, will welcome the news of the appearance this fall of a new book of music bearing all the unmistakable earmarks of his style. Pièces d'Orgue, as it is called, contains nine selections in varying moods in the inimitable Benoit manner.

GALAXY

Noteworthy among Galaxy Music Corporation's new issues this fall are two songs for high voice by Richard Hageman—All Paths Lead to You, a setting of a poem by Blanche Shoemaker Wagstaff, and Sleep Sweet, a setting of a poem by Ellen Huntington Gates. Other new songs by well-known composers are John W. Work's My Heart's in the Swampland and the late Powell Weaver's The Willow Leaf, a setting of an old Chinese poem—both for low voice. Robert Frost's poem Stopping by Woods on a Snowy Evening has been set for medium

(Continued on page 24)

A CHAPPELL Song Will Insure A Successful Recital

ARNOLD BAX

Cradle Song .....	.60	GEORGE KLEINSINGER
Green Grow The Rashes, O! .....	.60	Goodnight, Sweet Princess
I Heard A Piper Piping .....	.60	The Courtship Of Old Joe Clark

FRANK BRIDGE

Isobel .....	.75	EUGENE LOCKHART
O That It Were So .....	.60	Mother Of All

ERIC COATES

Bird Songs At Eventide .....	.60	ROGER QUILTER
The Fairy Tales Of Ireland .....	.75	Fairy Lullaby

HAROLD FRASER-SIMSON

Christopher Robin Is Saying His Prayers .....	.60	W. H. SQUIRE
Three For Jack .....	.60	Three Walt Whitman Songs

EDWARD GERMAN

Waltz Song from "Tom Jones" .....	.60	HAYDN WOOD
A Bird Sang In The Rain .....	.60	A Bird Sang In The Rain

WRITE FOR A THEMATIC CATALOGUE OF CHAPPELL STANDARD SONGS

CHAPPELL & CO., INC.

RKO Bldg., Rockefeller Center

New York 20, N. Y.

YOU'LL BE DELIGHTED!

With This Brilliant New Music
Selected For Piano by DENES AGAY

bartok is easy!

Second and third year students will love this selection of 15 Bela Bartok compositions. Melodically fresh, they are based chiefly on light Hungarian and Slovak folk songs.

\$1.00

prokofieff is easy!

Prokofieff has been described as "one of the few modern masters whose works have a nearly universal appeal . . ." This unique collection offers 12 of his pieces.

410-41028 \$1.00

pianorama of easy pieces by modern masters!

Here are 30 pieces by 25 leading composers of the 20th century—melodic and imaginative material for the pianist of moderate skill.

\$1.50

WHEN ORDERING THESE PIECES BY MAIL, DON'T FORGET TO ASK FOR OUR COMPLETE LIST OF CHRISTMAS MUSIC!

THEODORE PRESSER COMPANY, Bryn Mawr, Pennsylvania

The Music Index

THE KEY TO CURRENT MUSIC
PERIODICAL LITERATURE

A detailed subject guide to over 100 music periodicals
Designed for quick reference as well as extensive research

ANNUAL SUBSCRIPTION

Including 12 monthly issues and annual
cloth-bound cumulation

\$125.00

ANNUAL CUMULATIONS

1949	\$12.50	1951	\$25.00
1950	25.00	1952	25.00

INFORMATION SERVICE, INC.

10 West Warren • Detroit 1, Michigan

NEW PUBLICATIONS

Song: We are Together by Helen Schafmeister	\$75
Part song for SSA: To a Waterlily by MacDowell-Sammund	.15
Brass Trio: Athenaeum Suite by Charles Haubiel	3.50
Piano solo: The Plane Beyond by Charles Haubiel	1.20
Violin solo: Bright Interlude by John Mason	.80
Violin solo: Tanglefoot's Mad Chase-Florence Morey	.60

Annual publication awards are in 6 categories: 1) Art song, 2) Anthem, 3) Chamber music piece, 4) Piano teaching piece, 5) Violin teaching piece, 6) Piece for symphony orchestra (or band). Information may be had from the publishers.

THE COMPOSERS PRESS, INC. 1211 Ditmas Ave., Brooklyn 18, N. Y.

"One of the finest American songs produced to date."

Musical America, March 1953

Mary Howe

When I Died in Berners Street

(Text by Elinor Wylie)

★ "Feeling for musical style and adaptation of it to the emotional idea expressed in the text, shows a wide knowledge as well as sensitive feeling. A perfect blending of music and text."

Eve. Star, Washington, D. C.

★ "Although quite conservative, her compositions are unmistakably those of a twentieth century musical mind. Commendable are *IN TAURIS. O PROSPERINA, SCHLAFLIED, and DIE JAHRE.*"

Musical America

Song with piano, published by G. Schirmer, Inc. Orchestral accompaniment on rental. Also with duo-piano accompaniment (Chamber Orchestra ad lib.).

Other HOWE songs with same arrangements:

BERCEUSE — THE LITTLE ROSE TO THE UNKNOWN SOLDIER
LET US WALK IN THE WHITE SNOW
IRISH LULLABY — LIEBESLIED

For information, write A. HULL
96 Grove Street New York 14, N.Y.

Publishers

(Continued from page 23)

voice by Ann MacDonald Diers, a new composer, and Marchette Chute's poem *Midsummer* has been set by Annabel S. Wallace, this for low voice.

In the sacred-song field, the late Frank La Forge's *Song of Praise*, for high voice, and Amy Worth's *O Love Divine, My Shepherd*, for low voice, are both new. Both are suitable for Christian Science as well as other denominational services. Edward Harris has added another sacred song to his list with *I Have Redeemed Thee*, for low-medium voice. The text is adapted from *Isaiah*.

A new Christmas song is Austin C. Lovelace's *Star in the East*, for low voice.

In the choral field, the 1953 *Galaxy* offerings are, as always, varied. For mixed voices there are Richard Kountz's *Come to the Manger* and *Hasten Swiftly, Hasten Softly*, the latter with junior choir; Julia Perry's *Song of the Saviour*; Mary Weaver's *Rise Up, All Men, and Crown Him King*; and Roberta Bitgood's *Christ, the Lord, Is Born! Come to the Manger* appears also in a version for three-part women's chorus.

Channing Lefebvre has made versions for mixed, male, and women's choruses of the old English tune *Greensleeves*. The mixed and male versions are a cappella; the women's is with piano accompaniment.

Katherine K. Davis is represented in *Galaxy's* new issues with a free arrangement of a Slavic melody *The Lord Is God*, for mixed voices, and a version of *The Marvelous Work*, the brilliant chorus from Haydn's *The Creation*, for women's chorus with soprano solo. For four-part women's chorus, a cappella, a single new issue is *An Echo Song*. A two-part chorus version of John W. Work's *Go Tell It on the Mountain* has just been issued, in response to a demand in this form for the popular Christmas spiritual.

The new sacred mixed chorus issues, most of them anthems, are Julia Perry's *Be Merciful Unto Me, O God*; Mary Weaver's *Confess Jehovah, Thankfully*; Lowell Riley's *Father Above, Thou Who Art Love*; Marcel G. Frank's *Thanksgiving*; and Powell Weaver's *Lo, Where He Walked*. Secular mixed choruses include John W. Work's *Grigi, Grigi*, a free treatment of a Haitian folk song, and *I Got a House in Baltimore*, which is also issued in a version for male chorus, a cappella. Another male chorus, in light vein, is Marcel G. Frank's *Sing a Song of Sixpence*, with a brilliant piano accompaniment.

For the organ there are but two new issues, Stanley E. Saxton's tone-picture *A Mohawk Legend*, and Richard Kountz's *Shepherd and Birds*.

LEEDS

Leeds Music Corporation plans to publish the following piano works: Marion Bauer's *Summertime Suite*, eight student pieces; Mario Castelnuovo-Tedesco's *Six Canons*, Op. 142; Robert Starer's *Sonata* (1950); and *A Music Box*, 22 student pieces edited by Alfred Mirovitch. Two-piano publications will be Vincent Persichetti's *Sonata* and Nikolai Lopatinikoff's *Concerto*. Miscellaneous publications include *Stamitz' Concerto for Clarinet and Strings*, *Rimsky-Korsakoff's Concerto for Trombone and Band*, and Starer's *Kohlele*, for chorus and orchestra.

Leeds is the agency in the Western Hemisphere for Israel Music Publications, which issues the works of Ben-Haim, Marc Lavry, Odeon Parrot, Haim Alexander, Menahem Avi-
dom, Josef Kaminsky, Karel Salomon, and other Israeli composers. In its in-

ternational series the Israeli firm will publish Darius Milhaud's *Le Cendebre à Sept Branches*, for piano; Alan Hovhaness' *Cantata (Psalm 80)*, for cantor, flute and string orchestra; Arnold Schönberg's *De Profundis (Psalm 130)*, for chorus; and Milhaud's *David*, a five-act opera commissioned by the Koussevitzky Foundation.

Leeds will continue to publish works in its Am-Rus Edition, including Prokofiev's *Sonata for Solo Violin*, Op. 115; *Sonata for Flute and Piano*, Op. 94; *Cello Sonata*, Op. 119; and *Seventh Symphony*; and Shostakovich's *24 Preludes and Fugues*, Op. 87.

Teaching material for early grades will include *Rhythms in the Round*, a group of rounds arranged by Lou Singer and playable by any combination of instruments, and *Adventures in Harmony and Adventures in Sound Pictures*, two series of piano books by Bernard Whitefield.

In Leeds's expanding rental library are works by Carlos Chávez, Paul Creston, David Diamond, Rodolfo Halffter, Frederick Jacobi, Virgil Thomson, and Leo Weiner, as well as the works of other American, Russian, and Israeli composers.

EDWARD B. MARKS

No particular changes in the publication program of Edward B. Marks Corporation have taken place since last year; the course mapped out several years ago has proven so successful that changes appear inadvisable. During the 1953-54 season this organization will therefore add a great number of new works to the educational such sections of its catalogue as the *Piano Library for Early Grades*, the *Band Catalogue*, the *Organ Library*, and the *Arthur Jordan Choral Series*.

It is expected that a novel form of educational publication will attract special attention, namely the close collaboration with recording companies. Music and recordings will be brought out simultaneously, and instructions on how to use them together for best results in practicing will be furnished with both the publication and the recording. Among these publications there will be a MacDowell album brought out jointly with the *Sound Book Press Society*, a Tchaikovsky and Beethoven volume with Opus Records, etc. This experiment is being first conducted with piano music, but it is planned to extend it soon to other fields also.

In the field of opera the firm has acquired a number of new works, among them a one-act opera by Alexander Tcherepnin, *The Farmer and the Fairy*, and an opera by Alexander Gretchaninoff. Marks will also include in its catalogue the prize-winning opera in a contest being conducted by the Ravitch Music Foundation.

The following publications, which are in preparation, should be of special interest:

An Early American Choral Series, edited by Irving Lowens, comprising choral works by such composers as Billings, French, Ingalls, Olmstead, Read, and others; an Anthology of Jewish Folk Song and Religious Chant, by Chemjo Vinaver, comprising many first notations of folk song and containing a hitherto unpublished late work by Arnold Schönberg; *Sing and Dance with the Pennsylvania Dutch*, a collection of folk songs and hymns; religious choral pieces and piano music by Gretchaninoff; a new piano work by Ernesto Lecuona, and many more.

MERCURY

Mercury Music Corporation and its affiliated company, Merrymount Music Press, will place the greatest emphasis on choral music during the coming season, issuing not only the usual contemporary works and early music, but also launching a new school series.

Among the important contemporary



THREE TO PLAY

Members of the New York Trio—Rachael Weinstock, Fritz Jahoda, and Otto Deri—arrive in Rochester for their concert in the Eastman School's summer series

works to appear will be Leon Kirchner's *Sonata Concertante* for violin and piano; Virgil Thomson's *Portraits*, Vol. V; and two contemporary organ works, Mario Castelnuovo-Tedesco's *Toccata* and Ellis B. Koh's *Three Chorale-Variations on Hebrew Hymns*.

Under the direction of Milton Feist, director of publications, a series of liturgical works for Jewish services is planned. Among the first items to be issued are new settings by Herman Berliner, Robert Starer, and others of traditional parts of the services.

Heugel et Cie. of Paris, who are represented in North America by Mercury, will make a large number of additions to the classic pocket-score series that was launched in this country in 1952, as well as issue new works. Darius Milhaud's new *Accueil Amical*, a series of piano solos for children with four-color illustrations by Cartier Claudel, has just been issued.

MILLS

As Mills Music, Inc., celebrates its 35th year in the publishing field, expansion can be noted in virtually every department, and many new works are being published for piano, band, orchestra, and chorus.

This expansion is particularly notable in Mills's educational department, which now offers compositions for every medium by Leroy Anderson, Morton Gould, Forrest Buchtel, Philip C. Lang, Antal Dorati, Mantovani, Richard Weaver, and others. Educators looking for new methods and teaching publications will again find them at Mills, which has available works for every instrument and instrumental combination. Mills has also published a number of important books on musical theory, and it has marketed a recorded musical-talent test.

Mills's educational catalogues have been bolstered by the many publications acquired from the distinguished catalogues of two English companies—Joseph Williams, Ltd., and Alfred Lengnick, both of London. These catalogues contain works of some of Great Britain's best contemporary composers—Edmund Rubbra, William Alwin, Malcolm Arnold, Humphrey Searle, John Ireland, Alec Rowley, and many others.

Recently, Mills signed an exclusive contract with Don Gillis, a prolific composer, and one with Frank Perkins.

OMEGA

Omega Music Edition's 1953-54 publication schedule comprises novel and interesting titles in varied categories. One is *Melody and Lyrics*, a series of handy booklets edited by Henri Elkan. Issued in each of the following cate-

From The SZIGETI Repertoire with String Orchestra:

Bach—Szigeti Concerto in G Minor
(Edition for violin and piano 75c)
(C. F. Peters, Inc., New York City)

Tartini—Szigeti Concerto in D Minor
(Carl Fischer, Inc., Cooper Square, New York City)

Schroeder & Gunther, Inc.
RHINEBECK, N. Y.
Publishers of
Piano Teaching Material

Ask for Our List of
BOOKS ON MUSIC
Tell Us Your Needs.

DORAY PUBLICATIONS
1823 SPRUCE ST. • PHILA. 3, PA.

CORNELIUS L. REID
TEACHER OF VOICE
AUTHOR OF
"BEL CANTO: Principles & Practices"
"Extremely stimulating"
The Book Exchange, London
"Recommended!"
P. L. Miller, Mus. Div., NYPL
Studio: 105 W. 80th St., N.Y.C. RI 8-4840

Publishers

gories — soprano, mezzo-soprano and contralto, tenor, and baritone and bass — they contain the melodies, accompaniment cues, and original lyrics with English synopses of masterpieces in current use from the song and opera repertoire.

G. C. Balbo, known for his six-part a cappella chorus called *Amen*, offers two new chorus—Light (SATB, a cappella) and Go, Lovely Rose! (SATB, a cappella, with soprano solo) — three songs with piano accompaniment—Solfeggietto (medium & high); Go, Lovely Rose! (high); and Tantum Ergo (medium) — and Three Etchings, scored for oboe (or flute) and clarinet.

Erich Katz has contributed a Recorder Duet Book, which includes fifteen sixteenth- to eighteenth-century works, arranged for C or F recorder, some with guitar accompaniment. To the ensemble list he has added Three Canonic Dances, for three clarinets.

On the vocal lists there are Hail Mary-Mother of God and The Engagement Waltz, both by Walter Rosemont and Dorothy Connolley, and Bernard Kwartins' Vaychulu and Kaddish, two cantorial solos for Sabbath Eve service (both for high voice with piano or organ).

Diabelli's Three Sonatas, for one piano, four hands, in Ida Elkan's edition, contains a foreword giving the editor's hints for improving poor sight-reading.

For solo woodwind and brass instruments Henri Elkan has adapted a series of operatic arias, designed to develop a fine cantilena and good phrasing. The collection is called The Singing Instrument.

Frederick Picket's prize-winning Trio, for flute, clarinet, and bassoon (or cello), includes a set of variations on K. F. Zelter's The King of Thule.

H. M. Shapiro's The Physical Approach to the Solution of Problems in Violin-Playing deals with matters of utmost importance to all violinists.

New arrangements for concert band are Granados' Danse Espagnole (Jota), adapted by Frederick Picket; Moussorgsky's Cortège — Scherzo, adapted by Walter Beller; and Offenbach's The Brigands Overture, adapted by Robert Cray.

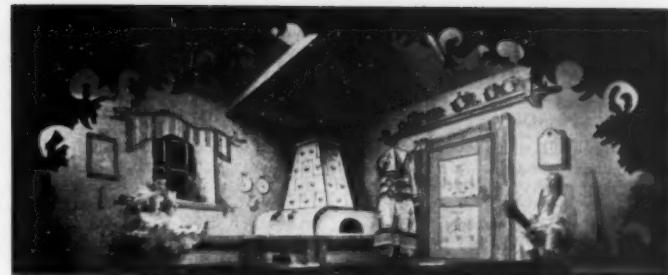
C. F. PETERS

This internationally known music company publishes Peters Edition, founded in Leipzig in 1800, and the Collection Litoff. It is also sole agent in the United States for Eulenburg Miniature Scores; Choudens, France; Lyche Music Publishing House, Norway; Engstrom and Soedring, Denmark; Schott Frères, Belgium; Brockmans & van Poppel, Holland; Hinrichsen Edition, London; and for the German music publishers Bruckner Verlag, Forberg Verlag, and Taunus Verlag.

As a result of the continued encouragement and demand of many music librarians, serious music educators, and music-lovers in general, more than 1,200 Peters Edition publications and over 600 Eulenburg Miniature Scores have already been made available since September, 1948, when C. F. Peters Corporation opened headquarters in Carnegie Hall for Peters Edition, Hinrichsen Edition, Collection Litoff, and Eulenburg Miniature Scores.

Important musical works by American and European contemporary composers are also being added to the original Peters Edition catalogue. Robert Palmer's Piano Quintet, Marion Bauer's Duo for Oboe and Clarinet, and other works came off the press in September, 1953. Schönberg's Phantasy for Violin and Piano, Op. 47, has also just come off the press.

The original publications of Peters Edition concentrated on works edited by the composers themselves. The



HARTFORD HANSEL

The cottage scene from Humperdinck's *Hansel and Gretel*, presented by the Hartford Opera Guild under the direction of Moshe Paranov and Elemer Nagy

new Peters Edition catalogue (88 pages) makes available, for teacher and student alike, important piano, organ, other solo instrumental, chamber-music, choral, and orchestral works of the classics in Urtext editions and scholarly editions.

Henri Hinrichsen, father of the president of C. F. Peters Corporation, commissioned Emil von Sauer many years ago to edit the piano works of Brahms and Schumann. The internationally known Sauer edition of Brahms's piano works, which was originally published in Peters Edition, is now available again in Peters Edition. Sauer's edition of Schumann's piano works was due off the press this September; also, Friedlaender's edition of volumes IV, V, VI, and VII of the Peters Edition of complete Schubert songs.

The September, 1953, Peters Edition catalogue of chamber music, From Solo to Nonet (48 pages), just off the press, contains trio sonatas, trios, quartets, quintets, sextets, septets, octets, and nonets of the classical composers. The Original Peters Edition Chamber Music Series is available again in its entirety; also, the complete 83 string quartets of Haydn were made available recently in four volumes.

Joseph Szigeti's new edition of Bach's G minor Violin Concerto and Yehudi Menuhin's new editions of Bruch's G minor Concerto and Lalo's Symphonie Espagnole came off the press recently. Mendelssohn's Concerto in D minor, for violin and string orchestra, composed when he was thirteen and recently discovered by Mr. Menuhin, is now available for the first time in the violin and piano edition, edited by Mr. Menuhin; the full orchestral score and parts are also now available for the first time. Mendelssohn's Sonata in F for Violin and Piano, also recently discovered by Mr. Menuhin, will be published this fall in Peters Edition.

Additions to the Peters Edition orchestra music catalogue are the Urtext editions of Bach's Brandenburg Concertos, Suites, and Magnificat; orchestral works by Johann Christian Bach; the Urtext editions of Bruckner's symphonies and choral works; Flor Peeters' Organ Concerto; Klaus Egge's Symphony, and Second Piano Concerto; Knudage Riisager's Dance and Chaconne; Farstein Valen's Violin Concerto; and Verdi's Manzoni Requiem, Stabat Mater, and Te Deum. Also represented in the Peters orchestra library are Ibert (Symphonic Suite Paris), Mahler (Fifth Symphony), Reger (Mozart Variations, Symphonic Prologue, Ballet Suite, Requiem, Psalm 100, and Violin Concerto), Tcherepnin (Eastern Chamber Dream), and Richard Strauss (seven symphonic poems).

The field of choral music is being given increasingly more attention, and representative works by Arne, Bach, Blow, Brahms, Bruckner, Buxtehude, Dunstable, Grieg, Mozart, and Schütz are already available. Ready in September 1953 for distribution were the new 1953 Eulenburg Miniature Scores Library catalogue, containing over 600 available titles (32 pages).

Since 1949, the Peters Edition Mu-

sic Calendar has been published annually, with increasing interest and usefulness to teachers, students, and music-lovers in general. The 1954 Peters Edition Music Calendar will be off the press during October, 1953.

C. F. Peters Corporation has recently been appointed the publisher for the music publications of the New York Public Library (based on manuscripts in the library). Already available in a practical edition are two volumes of English Instrumental Music.

THEODORE PRESSER

During the past season, the Theodore Presser Company activated a new subsidiary, Merton Music, Inc., to be affiliated with BMI. This new catalog will include popular, educational and standard publications.

New additions to the Contemporary Choral Series are planned for release this fall. To be included are works by Otto Luening, Jack Beeson, Ulysses Kay, Jean Berger, Ludwig Lenel, Joseph Goodman, Sol Berkowitz, Ivan Langstroth, and Marshall Bialosky.

The firm is planning two new projects by Elie Siegmeister: piano publications based on American folk material and a new choral series also based on American folk material, to be edited by Siegmeister and to contain arrangements by Siegmeister and other composers who have dealt successfully with folk music.

Alfred Mirovitch is preparing for publication his Command of the Keyboard, in six volumes. These will include (Continued on page 27)

Joseph SZIGETI

Transcriptions and Arrangements for **VIOLIN** and **PIANO** and Violin Cadenzas

are superb for concert and studio use.

They include:

ARIOSO (Bach) {B 2372} .....	.75
AUBADE (Le Roi d'Ys - Lalo) Concert Version & Simp. Vers. {B 2427} .....	.60
CADENZA for 1st Mvt. Violin Concerto No. 3 in G (Mozart) {B 2403} .....	.60
CONCERTO in D min. (Tartini) with orig. Cadenzas by J. Szegedi. {O 3256} 1.50	
DANSE du MEUNIER (de Falla) {B 2482} .....	.80
ETUDE in THIRDS (Scriabin) with prep. studies and Intro. note. {B 2446} 1.75	
JEUNES FILLES au JARDIN (Mompou) {B 2408} .....	.75
and many other favorites.	

Published by

CARL FISCHER

INC.

62 Cooper Square, New York 2
Boston • Chicago • Dallas • Los Angeles
NEW YORK RETAIL STORE—165 W. 87 St.

GRAY-NOVELLO

NEW SACRED SONGS

T. TERTIUS NOBLE
Grieve Not the Holy Spirit

High Voice

KATHLEEN BLAIR
As the Hart Panteth

High Voice

PAUL J. SIFLER
De Profundis

Low Voice

Price 60c each

THE H. W. GRAY CO., Inc.

159 E. 48th St., New York 17, N. Y.

GRAY-NOVELLO

LEE & FARLEY MUSIC SERVICE

"IF IT'S PUBLISHED WE CAN GET IT"

By getting your music from two musicians who deal only in mail orders, you will join a host of satisfied customers like this voice teacher from Southern Methodist University who says:

"I wish to thank you for your promptness in filling my orders — wish I had known of you people sooner."

962 Lexington Avenue

Write Dept. A for further information and catalogues
(state musical category)



"Christmas cards designed

with Music in mind"

COMPLETE NEW 1953 ASSORTMENT

Musical

17 XMAS CARDS with Envelopes

\$2.00
for
ONLY
postage
prepaid

Beautifully engraved in four colors with sayings that will endear you in the hearts of your musical friends, relatives and associates.

Examine these cards, make your selection. If you return them to us we will credit the \$2.00 towards your order calling for the printing of your name.

Complete line (5 to 25 cents cards) imprinted.

Special discounts on orders of 100 or more cards.

Complete satisfaction guaranteed or money refunded.

L. J. MORTON, Box 192, Woodside, N. Y.

REINALD WERRENRATH

PLATTSBURGH, N. Y.—Reinald Werrenrath, 70, concert baritone and teacher of voice, died here at Physician's Hospital on Sept. 12. He was taken to the hospital a month ago following a heart attack at his home at Lake Chazy. One of the first baritones to become popular on the radio in the 1920's, he had sung in concert halls throughout the United States and Europe and, from 1919 to 1921, was a member of the Metropolitan Opera Company.



Reinald Werrenrath

Mr. Werrenrath was born in Brooklyn in 1883, the son of Charles Werrenrath, a Danish tenor, and Aretta Camp Werrenrath, a church and concert singer. While a student at New York University, he was soloist with the glee club and, with William le Baron and Deems Taylor, collaborated in a musical entitled *The Eternal Question*. He also sang with the late Ring Lardner and others in barber shop quartets, including a New York City police quartet, becoming an honorary policeman and donning a uniform for the occasion. Stories are told of his singing with a cornet-guitar duet of Salvation Army ladies, anonymously supporting their cause at a curbstone meeting in Beaufort, S. C., and, more recently, of his filling out a quartet at Dannemora Prison, near Lake Chazy. One member of the prison quartet, a convicted forger and one-time choir director in Cleveland, had written a Hymn to St. Dismas, in which, Mr. Werrenrath noted, the composer had plagiarized Sibelius' *Finnlandia*.

Mr. Werrenrath made his oratorio debut in 1907 at the Worcester Festival, singing one of Hans Sachs's monologues from *Die Meistersinger*. He first appeared at the Metropolitan on Feb. 19, 1919, in the role of Silvio in *Pagliacci*, and became markedly successful as Valentine in *Faust*. In later years he confined his activities to concert, oratorio, and radio appearances. He sang regularly over New York's WEAF and, during the years 1929 to 1933, was a member of the National Broadcasting Company's music staff in New York. His last New York appearance was on Oct. 23, 1952, in a joint recital with Tom Donahue, tenor, at Carnegie Recital Hall.

Mr. Werrenrath recorded extensively for Victor during the 1920's, and his records were among the most popular of their time. He was also a member of the Victor Opera Quartet with Lucy Marsh, Sophie Braslaw, and Lambert Murphy.

He was awarded the New York University Alumni Meritorious Service Medal in 1945 and the King Christian Medal of Liberation a year later. He has maintained studios at Carnegie Hall and has conducted a summer music school at Lake Chazy.

Surviving are his third wife, Mrs. Frances Aston Werrenrath; two sons, George H. and Reinald, Jr.; a daughter, Mrs. Dorothy W. Hutchins; and six grandchildren.

Obituaries

HAROLD HOLT

LONDON.—Harold Holt, 67, a leading concert manager in London for more than thirty years, died at his home here on Sept. 3. Born in South Africa, Mr. Holt entered the managerial field in 1931, and in the years that followed many prominent artists, among them, Luisa Tetrazzini, Nellie Melba, Vladimir de Pachmann, Artur Rubinstein, and Jascha Heifetz, made their first appearances in Great Britain under his aegis. The internationally known violinists Yehudi Menuhin, Isaac Stern, and Gioconda da Vito were presented at the 1953 Edinburgh Festival through his offices.

At one time a practicing attorney, Mr. Holt abandoned legal procedure in his dealing with the artists whom he represented. "I never had a contract with any of them," he once said. "We always got along together without one. If not, I walked out—or the artists did."

It was through Mr. Holt's initiative, in collaboration with Sir Thomas Beecham, that in 1936 the Royal Opera House in Covent Garden was used for concerts for the first time in more than forty years.

HENRY H. HUSS

Henry Holden Huss, 91, composer, pianist, and teacher, died at Parkchester General Hospital in New York on Sept. 17. Mr. Huss had appeared as piano soloist with many orchestras here and abroad since his graduation from the Royal Conservatory in Munich in 1885, often playing his own compositions. Last season he was heard in a concert at Town Hall presented by the National Association of American Composers and Conductors and, again in June, in a WNYC broadcast. He has lectured on music at Hunter College in New York and has been a teacher of piano and theory.

Surviving are his widow, Hildegarde Hoffman Huss, a soprano, with whom he gave many joint recitals; and a niece, Gladys Huss.

ROBERT A. HAGUE

Robert Anderson Hague, 49, music critic and editor, died at James Ewing Hospital in New York on Sept. 16. Two years following his graduation from Yale University in 1925, Mr. Hague became a member of the editorial staff of *The New Yorker* magazine. In 1939, he left to join the staffs of *PM* and, subsequently, *The Compass*, to write music and dance criticism. He has also written record album notes for the RCA Victor Company.

ROGER QUILTER

LONDON.—Roger Quilter, 75, composer of songs and children's music, died here on Sept. 21. Mr. Quilter achieved wide popularity with his settings of poems by Shakespeare, Herrick and Tennyson; his Children's Overture; and his incidental music to the play *Where the Rainbow Ends*. His light opera *Love at the Inn* was produced at Covent Garden in 1936.

GRACE LYONS

DENVILLE, N. J.—Grace Lyons, 79, a musicians' booking agent, died at All Souls Hospital in Morristown on Aug. 2. Miss Lyons, who retired ten years ago from the Radcliff Agency in Washington, at various times booked tours in this country for Ignace Paderewski, Enrico Caruso, and Ernestine Schumann-Heink.

LOUIS BEYDTS

BORDEAUX, FRANCE.—Louis Beydts, 58, director of the Théâtre Comique Français in Bordeaux and composer of light opera, died here on Sept. 16.

JACQUES THIBAUD

PARIS.—Jacques Thibaud, 72, internationally celebrated concert violinist, died in an air wreck on Sept. 1 while en route to entertain French troops in French Indo-China. Mr. Thibaud, with his accompanist and his daughter Susan, were among the 42 persons to lose their lives when an Air France plane, departing from Paris for Saigon, Indo-China, crashed into the side of the 10,000-foot Mount Cemet in the French Alps.

Born in the French city of Bordeaux on Sept. 27, 1880, Mr. Thibaud was the son of a professional violinist and teacher. His father, however, was anxious that Jacques should distinguish himself as a pianist (it was his brother Joseph, who was chosen to be the family's second violinist and who later became director of the Bordeaux Conservatory—and a pianist of some renown).

The young Jacques was still at the keyboard when, at the age of seven, his musical interests were jolted by a new ambition. He was taken to a concert to hear the Belgian violinist César Thomson play the Beethoven Violin Concerto. His first experience with this work was so moving, and the solo instrument spoke to him with such feeling, that he resolved that, someday, he too would play the violin. Within two years, with the encouragement of his father, he became

served with the French Army and spent two years in the front lines. Resuming his life as a touring virtuoso, he traveled further and further afield. Between the two wars he played in China and Japan, India, and South America. In the 1930's, however, during the Nazi regime in Germany, he repeatedly refused to play in that country. In the war years that followed, he spent much of his time in writing his memoirs, published in France as *Un Violon Parle*. He also became a member of the French Intelligence Service because his knowledge of high-ranking persons in almost every country of the world proved to be of utmost value.

When Mr. Thibaud returned to the United States in 1947, after nearly fifteen years' absence, he was interviewed by Herbert Peyer, who, writing in *MUSICAL AMERICA*, assured that the artist's "old manner, the ineradicable gentility, the distinction, the graciousness and warmth—all these and more continue exactly as they were. Certainly Mr. Thibaud witnessed affliction in its most soul-searing forms. . . . Yet even in the blackest days of discouragement he never wavered in his service to music and never doubted that his violin was the surest means of alleviating and healing". Mr. Thibaud, who later embarked on an extensive coast-to-coast tour, made his final solo American appearance at Carnegie Hall in that year.

With the French pianist Marguerite Long, Mr. Thibaud established the noted international competition that bears their names.



Jacques Thibaud

LINA BERTOSSI

CHICAGO.—Mrs. John Lysandrou, who under her maiden name of Lina Bertossi sang in opera in the United States and Europe early in the century, died at her home here on Aug. 19, 1953. Born in Trieste, she studied in Milan and made her debut in her native city as *Gilda*, at the age of fifteen. She first came to the United States in 1907, touring with such groups as the International Opera Company and the Milan Opera Company, appearing as Marguerite in *Faust*, *Aida*, *Mignon*, and other soprano heroines. She settled in Chicago in 1920, where she maintained a vocal studio.

HUBERT FOSS

HAMPSTEAD, ENGLAND.—Hubert Foss, 54, author and founder of the music department of Oxford University Press, died here on May 27. Among Mr. Foss's books were *Music in Our Time* and a recent study of Ralph Vaughan Williams. As head of the Oxford University Press music department, from 1924 to 1941, he was the first publisher of the works of William Walton.

MARGARETE SLEZAK

ROTTACH-EGERN, GERMANY.—Margarete Slezak, 52, German opera singer and daughter of the late operatic tenor Leo Slezak, died here on Aug. 30. Miss Slezak, considered one of Germany's best dramatic sopranos, was a former member of the Berlin State Opera, appearing in *Tosca* and *D'Albert's Tiffand*, as well as in other standard operas. She also made several appearances in German films.

French Artists Honor Late Violinist

PARIS.—On Sept. 22, three weeks following the death of Jacques Thibaud (see above), Janine Micheau and Pierre Mollet joined the French Radio Chorale and the Colonne Orchestra, under Paul Paray, for a performance of Faure's *Requiem* in memory of the noted violinist. Held in the Church of the Madeleine, the ceremony was sponsored by the French Minister of Fine Arts.

Publishers

(Continued from page 25)

clude little-known keyboard music of the late seventeenth and early eighteenth centuries. In production now is a new compilation by Denes Agay, Prokofieff is Easy, to be followed by Agay's Panorama of Early American Classics.

Marcel Moyse, internationally known flutist and teacher, is contributing to the Presser catalog a new work on flute tone and style. Moyse's approach is equally applicable to all woodwinds. This publication will be issued in French and English.

In the educational field, new publications to appear are: Masquerade in Vienna, an operetta by L. Marguerite House adapted from Die Fledermaus; band music by Louis Palange, Walter Sear, and Maurice Whitney; and choral folios by Felix Molzer, Margaret Hoffman, Olaf Christiansen, and Marguerite Hood.

SALABERT

Outstanding items in Salabert's current publication schedule are Arthur Honegger's Une Cantate de Noël, for baritone solo, mixed choir, and orchestra, which will have its first performance in Basel, Switzerland on Dec. 18, under the direction of Paul Sacher; Francis Poulenc's Quatre Motets pour le Temps de Noël, for mixed choir, using a Latin text; Jean Rivier's new symphonic work entitled Ouverture pour un drame, to be available soon in New York; and the piano works of Mendelssohn in an analytical edition by Alfred Cortot. Six volumes of this last series are available so far.

G. SCHIRMER

The emphasis in the publication program of G. Schirmer, Inc., is again on contemporary music. Samuel Barber's latest score, Souvenirs, to be performed for the first time by the Chicago Symphony, under Fritz Reiner, on Nov. 12, 1953, is in preparation, as is Barber's new song cycle, Hermite Songs, to old Irish poems.

Three new works by Ernest Bloch are in the process of publication: The Third String Quartet, which had its premiere by the Griller Quartet earlier this year, and two orchestral works that were played for the first time by the BBC Symphony in London under Sir Malcolm Sargent on April 11, 1953—the Concerto Grosso No. 2 for Strings.

Gian-Carlo Menotti's Violin Concerto is scheduled for early publication.

Leonard Bernstein's Trouble in Tahiti and Alec Wilder's Sunday Excursion (libretto by Arnold Sundgaard) are two new works recently added to Schirmer's fast growing list of operas. Mozart's The Impresario and Gluck's The Drunkard Reformed, both in new English adaptations by Giovanni Caradelli, and a new English translation of La Bohème by Ruth and Thomas Martin are likewise in preparation. A new school operetta, Tony Beaver, by Joseph Marais with libretto by Max Berton, is scheduled for early publication.

Darius Milhaud appears again in the Schirmer catalogue, with a cantata, called Miracles of Faith. William Schuman is represented by his String

Quartets No. 3, No. 4, and by his opera The Mighty Casey (libretto by Jeremy Gury); Virgil Thomson by his orchestral score Seapiece with Birds, his Walking Song, for two pianos, and At the Beach, for trumpet and band.

Two new young Americans, both graduates of the Curtis Institute, make their first appearance in the Schirmer catalogue: Lee Hoiby, with an orchestral suite Hearts, Meadows, and Flags, first performed by Erich Leinsdorf in Rochester and San Francisco, and a Toccata, for piano; and Stanley Holler, with an Agnus Dei. A group of new songs by Céleste Dougherty and Joseph Marais's Ballads are also in preparation.

The Schirmer Library has been augmented by many new volumes: Original Piano Duets, Flute Sonatas by Telemann, Flute Duets by Quantz, Songs by Debussy, Selected Piano Duets by Schubert, and a volume of piano works by Prokofieff. A collection of piano sonatas by Domenico Scarlatti, edited by Ralph Kirkpatrick, will be published in October, coinciding with the publication of Mr. Kirkpatrick's book on Scarlatti by the Princeton University Press. Arthur Mendel's editions of the German Requiem, by Heinrich Schütz, and of the Mass in F. K. 192, by Mozart, which he introduced earlier with the Cantata Singers, are scheduled for publication this winter, as well as a number of cantatas by Bach, not yet in the Schirmer catalogue. The five volumes of Schirmer's famous Operatic Anthology, edited originally by Max Spicker, are being completely revised and brought up to date by Kurt Adler.

SCHROEDER AND GUNTHER

Schroeder and Gunther, Inc., will continue to specialize in the works of American composers and educators. It has issued piano-teaching material by Howard Kasschau, Helen Boykin, Mark Nevin, David Carr Glover, Jr., Jean Williams, Louise Garrow, and others who have had wide experience in this field.

The series of piano concertos written in traditional three-movement form but adapted to student needs is a special feature of the Schroeder and Gunther catalogue.

SOUTHERN

Southern Music Publishing Company, Inc., continues to represent six foreign publishing firms as sole agent in the Western Hemisphere: Editions A. Cranz, Brussels; Enoch & Cie, Paris (partial catalogue); C. Gehrman, Stockholm; Liber-Southern, Ltd., London; Irmaos Vitalé, Rio de Janeiro; Editorial Argentina de Musica, Buenos Aires; and Wagner y Levien, Mexico City. Southern is also the sole world representative of the Editorial Cooperativa Interamericana de Compositores, Montevideo.

In addition to these activities, Southern, which is a member of ASCAP, and its subsidiary firm, Peer International Corporation (an affiliate of BMI), will publish many works by composers of the United States and other countries. Among the important orchestra works in the list are Virgil Thomson's Symphony on a Hymn Tune (orchestra score), Bernard Rogers' The Silver World (score and parts), Charles E. Ives's Robert

(Continued on page 28)

George

R A S E L Y

Voice Specialist

The Practical and Proven Approach to Singing

By appointment only: 10 W. 33rd, N.Y.C. LOngacre 5-3516

QUIRINO PELLICCIOTTI

VOICE BUILDER

Sole Teacher of ANN AYARS, Leading Soprano:

New York City Opera

Glyndebourne Festival

Technicolor Production: Tales of Hoffmann

NEW YORK STUDIO

57 East 57th St., New York 22, N.Y.

Phone: MURRAY HILL 8-4289

BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir.

26 PENWAY, BOSTON, MASS.

A Complete School of MUSIC, DRAMA and DANCE.
Degree, Diploma, Certificate Courses. Faculty of 60.
Dormitories for Women. Catalog on request.

Associate Member of National Association of Schools of Music

Peabody Conservatory of Music

REGINALD STEWART, Director

Complete musical training in all branches for the beginner or advanced student. Composition, music therapy, sacred music, concert career. Scholarships available. Virtuoso, B. Mus., M. Mus., Teacher's Certificate. Specializing in preparation of orchestral musicians with Music Education background. Member NASM.

REGISTRAR—17 E. MT. VERNON PLACE, BALTIMORE 2, MD.

Cincinnati Conservatory of Music

WILLIAM S. NAYLOR, Ph.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of International Reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus. Write for free catalog.
Registrar, Dept. MA, Highland Ave. and Oak St., Cincinnati 19, Ohio

PHILADELPHIA MUSICAL ACADEMY

Founded 1870
DISTINGUISHED FACULTY
Institution of Higher Learning
Veteran's Work on credit basis
DEGREES AND DIPLOMAS
Assoc. Mem. NASM—Jani Szanto, Director
1617 Spruce St., Philadelphia 3, Pa.

The Cleveland Institute of Music

WARD LEWIS, Acting Director
3411 Euclid Ave., Cleveland 15, Ohio
Member of N.A.S.M.
Bachelor of Music, Master of Music,
Bachelor of Science in Education*
(*by transfer to Kent State Univ. or Western Reserve Univ.)

NEW YORK COLLEGE of MUSIC

Chartered 1878
Arved Kurtz, Director
76th Anniversary Year
114 East 85th St., New York 28
RE 7-5751
Courses leading to Diploma.
Individual and Class lessons.

BALDWIN - WALLACE CONSERVATORY OF MUSIC

Berea, Ohio (Suburb of Cleveland) Cecil W. Munk, Director
Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and
B.A. with music major

MANHATTAN SCHOOL OF MUSIC

BACHELOR AND MASTER OF MUSIC DEGREES
Janet D. Bokanek, Dir.
238 E. 105 St., N.Y.C., N.Y.
LE 4-3773

• Alfred Stobbi-Stohner

• Teacher of many successful singers

- Teacher of Singing — Accompanist
- Opera • Concert • Musical Comedy • Radio • TV
- 135 WEST 56th ST., N.Y.C. CIRCLE 6-6938



American Theatre Wing

The Official Training Program
of the Entertainment Industry
Offers:

COURSES in Opera, Concert,
Musical Comedy, Operetta, TV
and Radio

**SPECIALIZED PRACTICAL
INSTRUCTION** in every phase
of training the voice and in
developing acting ability under
recognized leaders professionally
active in their fields.

**ALSO COURSES IN COMPO-
SITION AND CONDUCTING**

Music Division

American Theatre Wing
351 West 48th St., New York 36

BOSTON UNIVERSITY

College of Music

All Branches of Music
and Music Education

Robert A. Choate, Dean

Courses leading to the degrees A.A. in Mus.; B. Mus.; M.M.; M.M. Ed. in conjunction with the Graduate School—M.A.; Ph.D. In conjunction with the School of Education—M.Ed.; Ed.D. Year-round Projects and Workshops include:

**Workshop in Music Education
Opera Workshop
Pianists Workshop**

Eminent Faculty of Artists, Composers, Scholars and Educators
Master Classes under such leaders as—
Arthur Fiedler **Paul Ulanowsky**
For information, catalogue, illustrated folder, write

DONALD L. OLIVER
Director of Admissions

BOSTON UNIVERSITY
Room 112
705 COMMONWEALTH AVENUE
BOSTON 15, MASSACHUSETTS

**Philadelphia Conservatory
of Music** **77th Year**

216 South 20th Street
Maria Ezerman Drake, Director
Eminent Faculty
Expert Child Training
Complete Degree Courses

216 S. 20th St. **Locust 7-1877**

Emil Hauser

Courses and Lectures in pedagogy and modern performance of all forms of CHAMBER MUSIC. Professional Ensembles * Youth Groups

CIRCLE 6-8056

SIGMA ALPHA IOTA

National Professional Music Fraternity
Kathleen Davison, National President, 1009 25th Street, Des Moines, Iowa

MU PHI EPSILON

National Music Sorority

RUTH ROW CLUTCHER (Mrs. John), National President
21 Kent Road, Upper Darby, Pennsylvania
National Executive Office, 8004 Maplewood Ave., Sylvania, O.
Bernice S. Ochsler (Mrs. Ralph J.) Executive Sec.-Treas.

New Music Reviews

Three Pieces for Flute In New Releases

Everett Helm's Sonata for Flute and Piano, Edition Schott, is burdened by a uniformly unlovely and impoverished harmonic style, the worst mannerisms of which are the polytonal cliché and the excessive shunting about of block chords in parallel motion. Nor, on the other hand, is there much strength to the melodic ideas of the work. But it can be added that the work is reasonably idiomatic and that, with all of its stylistic deficiencies, it is meticulously worked out.

There is an almost elementary, but haunting, simplicity to a slight piece by Donald Lentz called Sonance, for flute and piano. Its musical impetus is a kind of variational perpetual motion in eighth notes, and, although it would be difficult to say just why, it has a good measure of charm. It is published by Carl Fischer.

Heitor Villa-Lobos' Assobio a Jato (The Jet Whistle) is a set of three mood pieces for flute and cello. They are bright, facile, and smartly scored, and they should make amusing sounds. Published by Southern Music Publishing Company.

—W. F.

Christmas Choral Music Listed

ABBEY, HAROLD: Johnny Bring the Pine Tree In; Susan Belle (SATB, piano). (Mercury).

BITGOOR, ROBERTA: Christ, the Lord, Is Born! (SATB or SSA, organ). (Galaxy).

CLOKEY, JOSEPH W.: Hearken and Wonder (SSATTBB, organ or orchestra—parts available on rental). H. W. Gray. Nowell! Two Kings (SSAATTBB, SATB, or TTBB, organ). (J. Fischer).

DANIELS, MABEL: A Night in Bethlehem (SATB, organ). (H. W. Gray).

DICKINSON, CLARENCE: The Shepherds' Story (SSAATTBB, SATB, SSA, or TTBB with high-voice solo, organ ad lib.). (H. W. Gray).

DIETERICH, MILTON: On the Road to Bethlehem (SATB with medium-voice solo, organ). (H. W. Gray).

ELMORE, ROBERT and REED, ROBERT B.: Glory to God in the Highest (SATB, organ); In David's Town (SATB with alto solo or SSA with alto solo, organ). (J. Fischer).

GATTY-WADDINGTON: Come to the Manger (SATB with soprano solo, organ). (J. Fischer).

KOUNTZ, RICHARD: Come to the Manger (SSA or SATB, organ); Hasten Swiftly, Hasten Softly (SA, SSA, SATB, or SATB with junior choir, organ). (Galaxy).

LAUBENSTEIN, PAUL F.: O Sing We All Noel (SATB, organ). (J. Fischer).

LEFEBVRE, CHANNING, arranger: Greensleeves (SATB or TTBB a cappella, or SSAA with piano). (Galaxy).

MACKIE, FRANCES CAMPBELL: Carol Fantasy for Christmas Day (SSAATTB or multiple choirs, organ). (H. W. Gray).

OVERLEY, HENRY: There's a Song in the Air (SSA, organ). (Birchard).

PERKINS, FRANKLIN E. Awake, Ye Shepherds (SSAATTBB, a cappella). (H. W. Gray).

PFAUTSCH, LLOYD: Puer Nobis (SATB, organ). (Birchard).

RAWLS, KATHRYN HILL: O Thou Joyful Day (SAB, organ). (J. Fischer).

SOWERBY, LEO: The Snow Lay on the Ground (Veni Adoremus) (SATB, SAB, or unison with descant, organ). (H. W. Gray).

WARNER, RICHARD: Mary's Lullaby to the Infant King (SA or unison, organ); The Spruce Tree Carol (SSA, organ or strings and harp). (Birchard).

WEAVER, MARY: Rise Up, All Men, and Crown Him King (SSAATTBB, organ). (Galaxy).

WILLIAMS, DAVID H.: Christ Came to Bethlehem (SATB with youth choir ad lib.; SS or SA, organ). (H. W. Gray).

WORK, JOHN W.: Go Tell It on the Mountain (SATB a cappella or SA with organ). (Galaxy).

Organ Music Listed

PHELPS, RUTH BARRETT, editor: The Sacred Hour at the Organ, Vol. 2. (Carl Fischer).

RHEINBERGER, JOSEF (compiled by Gerard Alphenaar): Selected Sonatas Movements (Hammond organ registration). (Marks).

VAN HULSE, CAMIL: Chorale-Fantasy on St. Magnus. (FitzSimons).

Publishers

(Continued from page 27)

Browning Overture (orchestra score), Gail Kubik's Symphony in E Flat (orchestra score) and Bachata (orchestra score), Heitor Villa-Lobos' Sinfonietta No. 1 (orchestra score), Julia Perry's Stabat Mater for string orchestra (orchestra score and parts), Ives's The Unanswered Question (score and parts), Kubik's Litany and Prayer (orchestra score), and Tibor Serly's Bartok Suite (piano-conductor score and parts).

Works for chamber music to be published are by David Diamond, Carlos Surinach, Wallingford Riegger, Silvestre Revueltas, Villa-Lobos, William Grant Still, Julia Perry, Joseph Wagner, Frank Gaskin Fields, Lou Harrison, Miguel Jimenez Bernal, and Ives; piano music by Riegger, Bernal, Villa-Lobos, Jose Ardévol, Gail Kubik, Irwin Bazelon, Ned Rorem, Diamond, Ives, Harold Gramatges; songs by William Flanagan, Rorem, Oscar Lorenz Fernandez, Villa-Lobos, Jack Beeson, Surinach, Constant Vauclain, Diamond, Serge Saxe, Isadore Freed, Richard Bales, and Ives; educational or teaching material by Whitnev Tustin, Alexander Malof, Villa-Lobos, Lucile Lawrence, and Carlos Salzedo; violin-and-piano and viola-and-piano music by George Barati, Andres Sas, Harold Shapero, Nikolai Sokoloff, and Jerzy Fitelberg; choral music by Kubik, Augustin Lara, Flanagan, Shapero, Rorem, and Paul Pisk; music for band by Lara and Kubik.

Additions to the Southern Rental Library of Orchestra works are compositions by Ramon Gutierrez Del Barrio, Georges Enesco, Gramatges, Ives, Vauclain, Surinach, Thomson, Rorem, Villa-Lobos, Domingo Santa Cruz, Perry, Luis Sandi, Serly, Bales, Bernard Rogers, and Wagner.

Southern is continuing its publication of the Cranz orchestral scores, each score provided with a piano reduction of the orchestra music by Anis Fuleihan.

JAMES M. PRICE

TEACHER OF SINGING
316 W. 79th St., N. Y. C. TR 7-7048

ADELINA P.

VALDANE

Voice - Coaching - Speech

New York Phila.
160 W. 73rd St. 1714 Chestnut St.
TR 7-7141 and TR 7-6700 RI 6-2757

MEISLE

Formerly Metropolitan Opera Association
Teacher of Singing

333 W. 57th St., New York 19 CO 5-5329

BARRE HILL

BARITONE
American Conservatory
of Music
Chicago 4, Illinois

SAROYA-ONOFREI

Bianca Dimitri

Soprano Tenor

Voice-Repertoire
Opera Workshop

200 W. 58th St., New York JU 6-1883

WILLIAM S. BRADY

Teacher of Singing

257 WEST 86th ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

IRWIN

Teacher of Successful Singers
For many years Faculty Juilliard School of Music
ROYAL ACADEMY OF MUSIC, LONDON, ENGLAND
COLUMBIA UNIVERSITY, NEW YORK, N. Y.
55 TIEMANN PLACE, N. Y. 27 MG 2-9469

JOHN HERRICK

BARITONE
Concert — Radio — Oratorio
Teacher of Singing

171 W. 71 St., New York 23, N. Y. — TR. 7-7584

IDELE PATTERSON

Teacher of Voice—Coach
NYC Studio: 205 W. 57 St.—Plaza 7-1775
New Fairfield, Conn. Studio
Telephone: Danbury 8-0443

For the convenience of

LIBRARIES

MUSICAL AMERICA

is now available on

MICROFILM

For information, address:

Musical America,
113 W. 57th St., N. Y. 19

MUSICAL AMERICA

Composers Corner

While enjoying her recent European tour, **Mary Howe** heard a performance, in Vienna, of her song cycle *Fünf Goetheliedchen* by the soprano Nell Anders. Miss Howe's orchestral suite *Potomac* and two-piano concerto entitled *Castellana* were performed at the Transylvania Music Camp at Brevard, N. C., this summer under the direction of James Christian Pohl. Her *Dirge for Orchestra* was included in a Newport (R. I.) Festival program conducted by Remus Tzincoca. At the recent Sigma Alpha Iota golden anniversary convention in Chicago, Miss Howe was honor guest at the culminating banquet, when the musical program was devoted to her *String Quartet*, *Piano Quintet*, and a work for flute and recorder.

A program of American music and a total of fourteen American works are listed for performance by the Cleveland Orchestra, George Szell, conductor, during the coming season. A new work by **Herbert Elwell**, The *Forever Young*, for voice and orchestra, will receive its first performance, and **Ernest Bloch's** *Sinfonia Breve* will be performed for the first time in this country. Other works by American composers include **Wayne Barlowe's** *The Winter's Past*, **Walter Aschaffenburg's** *Ozymandias*, **Arthur Shepherd's** suite called *Horizons*, **Walter Piston's** Suite from *The Incredible Flutist*, **David Diamond's** Suite from music for *Romeo and Juliet*, **Samuel Barber's** Concerto for Violin and Orchestra, and **Ulysses Kay's** Symphony in E. Two works by German composers, **Boris Blacher's** *Paganini Variations* and **Gottfried von Einem's** *Capriccio for Orchestra*, will be given their first American performances.

The Philadelphia Orchestra, under the direction of Eugene Ormandy, will present the premieres of a new symphony by **Vincent Persichetti** and a cello concerto by **Nicholas Nabokov**. For its 1953-54 season the Schola Cantorum of San Francisco, Giovanni Camajani, director, will offer **Carl Orff's** *Carmina Burana*, **Arthur Lourié's** *Sonate Liturgique*, *Five Religious Choruses* by **Salomone Rossi**, and works by **Virgil Thomson** and **Egon Wellesz**. *Conatas* for flute and piano by the American composer **Halsey Stevens** and **Marius Flothuis**, of Holland, were presented in a program by Esteban Eitler, flutist, and Frida Laudien, pianist, at the Chilean-British Institute in Santiago, Chile.

The radio premiere of **Thomas de Hartmann's** *Cello Sonata* (1941) was presented over New York's station WNYC by the cellist Livio Manucci, accompanied by the composer . . .

Ernest Kanitz, whose *Sonata Breve for Violin, Cello, and Piano*, *Quintettino for Winds*, and *Intermezzo Concertante for Concert Band* have received their first performances during 1953, has been appointed professor of composition at the University of Southern California.

Jan Sibelius has been announced as winner of the first International Wihuri Foundation Musical Prize . . . The International Piano Teachers Association has awarded **Charles Haubiel** its Distinguished Service to Music Award . . . **Sir William Walton** came to this country last month to conduct a program of his works at the Hollywood Bowl . . . The Annual Survey of American Orchestral Repertoire (MUSICAL AMERICA, July, 1953) omitted mention of **Nikolai Lopatnikoff**, three of whose works were performed a total of eight times by orchestras listed. The works were his *Concerto for Two Pianos and Orchestra*, *Divertimento for Orchestra*, and *Concertino for Orchestra*.

Contests

ARIZONA SONG CONTEST. Auspices: Phoenix Advertising Club. For a song that "captures the rare beauty and the magic" of Arizona. Open to any amateur or professional songwriter. Award: \$1,000. Deadline: Dec. 31. Address: Phoenix Advertising Club, P. O. Box 1586, Phoenix, Ariz.

ANTHEM COMPETITION. Auspices: Church of the Ascension, N. Y. For a previously unpublished a cappella work, of from five to ten minute's duration, with text suitable for Ascension Day service. Award: \$100, and publication. Deadline: March 15, 1954. Address: Secretary, Anthem Competition, 12 W. 11th St., New York 11.

William Sprigg, of Frederick, Md., has been awarded \$500 by the Baltimore Symphony for his Maryland Portraits in Contrast. The Sprigg work, judged the best short symphonic composition submitted in 1952-53 by a bona fide resident of Maryland, will be performed by the orchestra, under Massimo Freccia, on Dec. 16. An award of \$100 has been given to **Richard Warner**, faculty member of the Eastman School in Rochester, N. Y., as winner of the J. B. Herbert Memorial Psalm Tune Competition, sponsored by Monmouth College, Monmouth, Ill. **Trudie Tache**, of Chicago, and **McHenry Boatwright**, of Boston, were named the best woman singer and the best man singer, respectively, in the finals of the Chicago Land Music Festival vocal competition.



SUMMER SESSION

Students attending the 1953 Harp Colony, directed by Carlos Salzedo (far right) at Camden, Me., gather on the lawn of Mr. Salzedo's estate there

MAX PONS

For those aspiring to the highest development of vocal artistry.
By Appointment Only: One West 64th St., New York City TRafalgar 7-8500

BELLINI
Teacher of Singing
Coach • Composer
Studio: 171 W. 71st (Apt. 12A) N.Y.C.

DIMITRI MITROPOULOS:
"outstanding voice builder"
MARGARET HARSHAW:
"masterful help"
TULLIO SERAFIN:
"composers genials"
Res.: CO 5-7975

PAUL ALTHOUSE

Formerly Leading Tenor Metropolitan Opera Assn.—30 Years in Grand Opera
Teacher of many successful singers including
ELEANOR STEBER, Leading Soprano, and

RICHARD TUCKER, Leading Tenor, *Metropolitan Opera Assn.*
Studio: 260 W. 72nd St., New York 23 Phone TH 7-8532

ROSALIE MILLER

Teacher of many successful singers including

THREE WINNERS, METROPOLITAN OPERA AUDITIONS of the AIR
200 West 57th St., New York. Phone Cir. 6-9475—By appointment only: Miss E. Holt, Secy.

MARGOLIS
Only voice teacher of
ROBERT MERRILL
Current teacher of Met Opera stars: **RIGAL • HINES**
GUARRERA • MADEIRA • SULLIVAN • PECHNER
152 WEST 57TH STREET, N. Y. C. Phone CO. 5-9155

PAULINE

NESSI

CONTRALTO—Voice Training—Relaxation—Breath Control—Interpretation—Member NYSTA-NATS-RI 9-5244

EVAN EVANS

BARITONE
Teacher of Singing

Faculty Juilliard School of Music
Director, Music Dept. Chautauqua Summer School Studio: 258 Riverside Drive, New York City

BERNARD TAYLOR

Teacher of Singing

464 Riverside Drive • Tel.: MONument 2-6797 JUILLIARD SCHOOL OF MUSIC and JUILLIARD SUMMERSCHOOL

BELLE JULIE SOUDANT

TEACHER OF SINGING

Faculty: Juilliard School of Music and Juilliard Summer School
Studio Address: 200 West 57th Street, New York

WILLIAM PIERCE HERMAN

Teacher of Patrice Munsel, Roberta Peters, Norman Scott of the Metropolitan Opera Ass'n. ATwater 9-6735

RUBINI-REICHLIN

Voice—152 W. 57th St., NYC—CI 7-2636—Summer Classes, Lenox, Mass.

LOTTE LEONARD

Vocal Technique
Interpretations
Recital-programs

CHARLES G. READING

257 WEST 86th St., N. Y. C. TR 7-7573

TEACHER OF SINGING
Assistant to the late Giuseppe De Luca, and the only person authorized to carry on his teaching of the "Art of Bel Canto."

LUCIA DUNHAM

TEACHER OF SINGING

Faculty: 173 Riverside Drive, New York

JUILLIARD SCHOOL OF MUSIC
JUILLIARD SUMMER SCHOOL

TOBIAS MATTHAY PRINCIPLES

presented by: DENISE LASSIMONNE
Concert Pianist and Teacher
62 South Street, London, W.I.

THIRD AMERICAN SUMMER SCHOOL

July 15th-August 26th
at "Byways" Steep.
Petersfield, Hampshire

SOLON ALBERTI
"TEACHER OF SINGERS"
VOICE TECHNIQUE, COACHING IN
OPERA — CONCERT — ORATORIO
Hotel Ansonia, Broadway & 73rd St.
New York 23. SU 7-1514

JORGE BENITEZ
Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gogorza
250 W. 82 St., N.Y.C. TR 7-9453
Appointments made from 4 to 6 p.m.

BERKLEY SUMMER MUSIC SCHOOL
at Bridgton Academy,
North Bridgton, Maine
6 WEEK SESSION: July-August, 1954
for String Players and Pianists.
Individual Lessons, Chamber Music Featured.
For booklet write Rm. 1011,
113 W. 57th St., New York 19, N.Y.

ESTELLE BEST
Pianist
352 E. 55th St., N.Y.C. PL 9-2807

ROY CAMPBELL
Teacher of Successful Singers
Stylizing for Radio,
Television and the Theatre.
607-08 Carnegie Hall, New York
Phone: Cir. 5-9784

HELEN CHASE
Voice Teacher of Outstanding Artists
Concert—Opera—TV—Radio
Microphone—Records
Member NYSTA & NATS
251 W. 92 St., N.Y. 25 — TR 7-9192

CORNELL of IOWA
Conservatory of Music
PAUL BECKHLM, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River
Mount Vernon, Iowa

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
Member: NYSTA and NATS
17 East 86th St., N.Y. Atw 9-5308

BETSY CULP DORNAY
For many years teacher of
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSE FERRER
344 W. 72nd St., NYC TR 7-4999

JACOB EISENBERG
Teacher of Piano
Author of *The Pianist* and other music books.
312 77th St., North Bergen, N.J.
Union 3-7281

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
260 W. 72nd St., N.Y.C. TR 7-0466

HELEN ERNSBERGER
Teacher of Voice
50 West 67th St., N.Y.C. TR 7-2305

MAY L. ETTS
Associate to Guy Maier
CLASSES AND PRIVATE LESSONS IN
PRINCIPLES OF TECHNIC
Studio: 708 Steinway Building
113 W. 57th St., N.Y. 19 Phone: Taylor 7-7728

LOTTE FASAL-BRAND
Pianist—Teacher of Piano
From Beginner to Advanced Student.
Dun Piano Work
Faculty: 3rd St. Music School Settlement
101 W. 78th St., NYC 24 TR 4-3250

SARA SOKOLSKY FREID
CONSULTANT — CAREER ADVISOR
Teacher of Piano, Organ, Harmony.
By appointment only Cl. 7-7235
Studio 315 West 57th. New York City

Education in New York

The Juilliard School of Music will present a two-week festival of British music in November. Most of the participants will be drawn from the student body. Programs are not yet complete, but all aspects of English music between the reigns of the two Elizabeths will be represented.

Dr. and Mrs. D. C. Dounis reopened their New York City studios on Sept. 16, upon their return from abroad. During their European summer journey, the Dounises visited England, Turkey, Greece, France, and Germany. They will return to London early in December to conduct private master courses again for eight weeks. After that they will return to New York City.

The American Theatre Wing has awarded scholarships in music and dance, respectively, to Rosalind Letchworth, mezzo-soprano, of Lowell, Mass., and Ed Roll, of Clifton, N.J. Each will receive a year's training. The fall term at the Wing began on Sept. 14.

Darrell Peter has opened new piano studios at 64 East 34th Street.

Edwin Hughes's summer master classes in New York City and at the University of South Carolina were attended by more than sixty pianists and teachers. During the Manhattan session a series of recitals were given by Josephine Caruso, Dorothy Garver, Jeanine Romer, Dixon Thomas, Dwight Oarr, Deanne Gacy, and Barbara Mugno. Mr. and Mrs. Hughes also played a two-piano recital. Miss Garver has been engaged as soloist with the Town of Babylon Orchestra. Mr. Oarr recently appeared in recital at Cos Cob, Conn.

Quirino Pellicciotti, the sole teacher of Ann Ayars, has prepared the soprano of the New York City Opera for several appearances in New York this fall. These include singing in Pergolesi's *Stabat Mater* and Stravinsky's *Mavra*, with the Little Orchestra Society on Oct. 16 and 19; adding to her repertoire the role of Figaro, which she will sing for the first time at the City Center on Oct. 18; singing on an NBC broadcast on Oct. 10 and twice on the *Opera vs. Jazz* television program. Mr. Pellicciotti, who has been teaching in Los Angeles for the past 25 years and whose pupils have included winners of the Atwater Kent award in three consecutive years, has just opened a studio at 57 East 57th Street.

The Katherine Dunham School, in co-operation with the New York Dance Film Society, is sponsoring a series of film showings and lecture-discussions fortnightly on Tuesday evenings. The series began on Sept. 22.

The Mannes College of Music is offering scholarships in several orchestral instruments. Vacancies are available in French horn, oboe, bassoon, trumpet, and trombone. Non-student performers who wish to gain orchestral experience are invited to attend rehearsals of the Mannes Orchestra.

St. John's College has announced the appointment of Alfred J. Pike to its music faculty. He will teach theory, harmony, history, and music appreciation.

Queens College has a few openings in its orchestral society, a college-community organization, conducted by Boris Schwarz.

The Third Street Music School Settlement has established a policy of assigning the study of a second instrument, or choral singing, to all pupils under twelve years of age.

Grete Stueckgold and **Jerome D. Bohm** have opened an opera school at 134 West 58th Street. Standard French, German, and Italian operas will be prepared for performances in the Carnegie Chamber Music Hall, and an annual production in Town Hall of a hitherto unperformed opera is planned.

Emanuel Ondricek, director of the Ondricek Studios of Violin Art in New York and Boston, has reopened his Carnegie Hall studio in New York for the season.

The Greenwich House Music School has set up a Jane Froman scholarship. The donor and Maxwell Powers, director of the school, both are graduates and recipients of honorary doctorates from the Cincinnati Conservatory of Music.

Other Centers

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, has been appointed conductor of the New England Conservatory Orchestra. He will continue to head the string department of the conservatory.

The Philadelphia Conservatory of Music this term is offering an opera workshop directed by Enzo Serafini-Lupo. Other courses include Contemporary Music, under Dorothea Persichetti; Choral Directing, under Clyde R. Dengler; and Music of the United States, under Jeanne Behrend.

The Peabody Conservatory of Music has announced several additions to the faculty: Ernest Harrison, first oboist of the National Symphony; Celia Brace, violinist; and Paul Callaway, organist of the Washington Cathedral. Paul S. Hangen, cellist, has been appointed director of instrumental music education.

The St. Louis Institute of Music's eleventh annual Foreign Music Seminar at Lausanne, Switzerland, ran afoul of the recent general strike in France. Several members of the group found themselves temporarily stranded in Nice. A chartered bus subsequently resolved the dilemma.

The 1953 Mid-West National Band Clinic will be held at the Hotel Sherman in Chicago Dec. 10 to 12. Information may be obtained from Lee W. Petersen, VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Ill.

Indiana University's school of music has appointed Frank St. Leger, formerly of the Metropolitan Opera staff, to its voice faculty. The operas scheduled for production there this year include *The Magic Flute* and *Parsifal*. The musical comedy *Brigadoon* also will be mounted. Marvin J. Phillips has been named technical director for the operas, which will be produced under the direction of Hans Busch.

Lawrence College, Appleton, Wis., has appointed LaVahn Maesch to the directorship of its choir, succeeding Carl J. Waterman, who is retiring. George F. Cox, formerly of the music faculty of the State Teachers College at Potsdam, N.Y., will take over Mr. Waterman's voice studio.

The Baldwin-Wallace Conservatory of Music, Berea, Ohio, Cecil W. Munk, director, has announced a series of concerts and recitals by faculty members and students for the fall quarter. Taking part will be Farley K. Hutchins, organist; George Poincar, violinist; William Hebert, flutist;

DONALD GAGE

Tenor—Teacher of Singing
Member: NYSTA and NATS
Studies in N.Y.C. Newark & Millburn, N.J.
Secretary: Audrey Bouvier
605 Thoreau Terrace Union, N.J.

MARINKA GUREWICH
TEACHER OF SINGING
Faculty: New York College of Music
333 Central Park W., NYC AC 2-7573

HANS J. HEINZ
Education for the professional singer
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 79th St., New York RE 4-6324

Frederick HEYNE
Tenor
Concert—Opera—Oratorio
Teacher of Voice
259 W. 12th St., NYC 14 WA 9-2660

EDWIN HUGHES
PIANISTS PREPARED FOR PUBLIC PERFORMANCE AND CONSERVATORY TEACHING POSITIONS
338 West 89th Street, New York, N.Y.

MOLLY JONAS-WERMER
Soprano — Voice Teacher
Formerly with Vienna State Opera
For 5 Years associated with Fellela Kazowska, teacher of Lotte Lehmann.
BEGINNER TO PROFESSIONAL ARTIST
220 W. 98 St., NYC 25 UN 4-4021

THE VOCAL STUDIO
PROF. MAX and STEFFI KLEIN
344 W. 72 St., NY 23 TR 3-5736

ARTHUR KRAFT
Teacher of
MAC MORGAN & WM. WARFIELD
Eastman School of Music
Univ. of Rochester, Rochester, N.Y.

Lucile LAWRENCE
Concert Harpist — Teacher
Co-author "Methods for the Harp and Modulations for the Harp"
Published by Schirmer
Studio David Mannes School
157 E. 74 St., N.Y.C. BO 3-3035

RALPH LEOPOLD
Concert Pianist — Teacher
30 W. 69th St., N.Y.C. TR 7-5879

Glenn MARTIN
Baritone
Member of NYSTA
202 Riverside Dr., NY 25 AC 2-0655

HOMER G. MOWE
Teacher of Singing
Faculty—Yale University
Member—Amer. Acad. of Teachers of Singing: N.A.T.S.A.
Studio: 171 W. 71 St., NYC EN 2-2165

DARRELL PETER
PIANO • THEORY • BEGINNERS • ADVANCED
Formerly: Faculty Juilliard, N.Y.U., and Manhattan School of Music.
— SCHOLARSHIPS AVAILABLE —
64 E. 34, N.Y., 16 MU 3-5538

FRANTZ PROSCHOWSKI
Voice Consultant
Vocal Advisor to Nadine Connor
180 W. 58 St., NYC CO 5-2136

ROSE RAYMOND

Pianist and Teacher
Exponent of **TOBIAS MATTAY** Principles
Private Lessons-Summer Courses-New York City
320 W. 56th St., N.Y. 24 EN 2-7586

RUTH SHAFFNER

SOPRANO — Teacher of Singing
130 E. 40 St., N.Y.C. Tel MURRAY HILL 3-0598

Pietro SOLDANO — SCHULEEN

Voice
Members: NYSTA—NATS
46 W. 84 St., NYC 24 TR 4-5699

ZENKA STAYNA

Voice Teacher
Teacher of Daniza Ilitch and Inge
Manki of Metropolitan Opera Assn.
164 W. 79th St., NYC TR 3-9214

ROBERT TABORI

Teacher of Singing
Specialist in Voice Correction and
Development
61 W. 88 St., N.Y. 23, N.Y. TR 7-3081

LOIS WANN

Oboist—Teacher
Faculty Juilliard School of Music; Bronx House;
Music School of The Henry St. Settlement
415 W. 118th St., N.Y.C. AC 2-0852

ANGELA WESCHLER

GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practicing and
Prospective Piano Teachers
171 W. 71 St., N.Y.C. SCHUYLER 4-7678

LILI WEXBERG

TEACHER OF SINGING
Voice Placement
Faculty N.Y. College of Music
Studio: 58 E. 86 St., N.Y. 28 BU 8-7791

IRENE WILLIAMS

Discoverer & Teacher of
MARIO LANZA
Vocal Studio: 1305 Spruce St.
Phila. 7, Pa. Phone Pen. 5-3459

DR. KONRAD WOLFF

CONCERT PIANIST—TEACHER
Member Faculty Westchester Cons. of Music
Keyboard, harmony, chamber music, coaching.
Also: Washington, D.C.—WO-6-9386
336 Fort Washington Ave., N.Y. 33, N.Y.
WA 7-4622

Classified Advertising

FOR SALE—Steinway Grand Model
M. 5 ft. 7 in. Walnut finish case.
Perfect condition, used home only.
Unusual bargain at \$1,400.00. See
by appointment. Phone REgent
4-4381.

AVAILABLE—attractive music studio.
Fridays and Saturdays. Monthly
arrangement. References. Write: Mila
Trouw, 5 W. 52nd St., NYC.

WANTED—To purchase orchestra
parts for 35-piece orchestra: "Indian
Summer" (N. Moret); "Folks Up Willow
Creek" (Carlton), and "Darkie Tickle."
If orchestra arrangement not
available, will accept band parts.
Write: The Doctors Orchestra, 115
No. Portage Path, Akron 3, Ohio.

Other Centers

Esther Pierce, cellist; the Baldwin-Wallace Symphony, conducted by James Lerch; and the Baldwin-Wallace Choir, conducted by Varner Chance.

The University of Denver has announced the appointment of Roger Dexter Fee as director of the Lamont School of Music. He succeeds Florence Lamont Hinman, founder of the school, who will continue her teaching activities there.

Northwestern University has appointed the French organist André Marchal to its faculty as a visiting lecturer. M. Marchal, who is blind, also will present a series of recitals on the Northwestern campus and at the nearby University of Illinois.

The Music and Arts Institute of San Francisco has named three new instructors: Fred Alden Barnes, piano; Fidel Grossman Sevilla, theory and violin; and Barry Taxman, history and theory.

Mary Hardin-Baylor College in Texas has announced the appointments, effective in September, of Gilbert Spector, a doctoral candidate at New York University, as associate professor of music education, and Helen Hodam, assistant chairman of the vocal department at the Hartt College of Music, as instructor in voice.

Calvin College in Grand Rapids, Mich., recently completed a conference on church music under the general direction of Henry A. Bruinsma.

Pomona College's new music department chairman is William F. Russell, until recently director of its choral activities and college band. He succeeds Carl G. Parrish, who is abroad on a Fulbright fellowship. Pomona also has added three part-time faculty members: Dorothy Remsen, harpist, Kalman Bloch, clarinetist, and Roger S. Stevens, flutist. All are members of the Los Angeles Philharmonic.

The Settlement Music School of Philadelphia has announced the appointment of Maryan Filar and Edgar Ortenberg as chairmen of the piano and string departments, respectively, effective next fall.

The University of Texas has appointed Josephine Antoine, former member of the Metropolitan, Chicago, and San Francisco opera companies, to its voice faculty. Miss Antoine recently sang in a university performance of Brahms's German Requiem under Alexander Von Kreisler. James Berry was the baritone soloist.

The Los Angeles Conservatory of Music and Arts has named Morris Hutchins Ruger as director, succeeding Oscar Wagner, who recently resigned.

The Israel Conservatoire of Music, honorary chairman of which is Leonard Bernstein, opens its academic year on Oct. 1. Qualified veterans are entitled to study there under the GI Bill. Information may be obtained from the Administrator, 7 Lilienblum Street, Tel-Aviv.

The University of Tennessee has established a degree program in music within its department of fine arts.

Milwaukee Series Scores Success

MILWAUKEE—The sixteenth season of *Music Under the Stars*, sponsored by the Milwaukee Parks Commission, proved an unqualified success, with better-than-ever attendance at all concerts. Some 13,000 persons crowded Washington Park on the evening that Risé Stevens appeared with the local orchestra. Similarly, large and enthusiastic audiences attended the Jerome Kern Night, in which Lois Hunt, Lanny Ross, and Robert Weede were the soloists; and appearances of the Grand Opera Trio, with Herva Nelli, Jan Pearce, and Igor Gorin; the Slavenska-Franklin Ballet, with Danilova as guest artist; and the First Piano Quartet.

The 1953 series, like those of past years, consisted of six concerts given at the Washington Park Amphitheatre. The orchestra of local musicians, under guest conductors, was joined in a number of programs by a special chorus of thirty voices.

—FRANK H. NELSON

Lehmann To Appear In Stage Presentation

LOS ANGELES—Lotte Lehmann, who retired from the concert stage in 1951, is scheduled to appear in a presentation to be known as *Of Opera, Song, and Life*, on Oct. 12 in Santa Barbara. The attraction, produced by Russell Lewis and Howard Young, will be based on Mme. Lehmann's career as described in her autobiographical works.

Mme. Lehmann will not sing in the production but will act as narrator for a company of six singers that will offer arias from her best-known operatic roles. Incidents and arias to be reviewed range from her first audition, of Siébel's song, from *Faust*, to the Marschallin's monologue, from *Der Rosenkavalier*.

Rosalind Nadell, of the New York City Opera Company, will play the role of a successful young opera singer who comes to Miss Lehmann for a better understanding of the part of Octavian in *Der Rosenkavalier*. Supporting members of the cast will be Conrad Schultz, Patricia Beems, Marcella Reale, and Raymond Manion. Fritz Zweig will provide the piano accompaniment.

Rochester Hears Outdoor Opera

ROCHESTER, N.Y.—Music activities in Rochester this summer included a free outdoor opera performance; a concert series at the Eastman School; the announcement of six Fulbright Scholarship winners, all of whom are Eastman graduates; and several appointments to the school's executive staff.

A performance of *La Bohème* at Highland Park Bowl was presented as a co-operative venture by the city, a number of business firms, the Musicians' Union, and the opera department of the Eastman School. Artistic director for the production was Leonard Treash, director of the Eastman opera department, who selected principal singers from former members of the school, as well as a few others. An orchestra largely composed of members of the Rochester Civic Orchestra played under the direction of Ward Woodbury, musical director of the school's opera department.

The summer series at the Eastman School brought the New York Trio and the Roth Quartet from out of town and three local solo artists—Max Landow, pianist, a retired member of the Eastman faculty; Millard Taylor, violinist, concertmaster of the Rochester Philharmonic; and Catherine Crozier Gleason, organist, of the school's organ department.

Opera Players Visit South and Midwest

The Comic Opera Players, under the direction of David Shapiro, returned to New York in August after completing a two-month tour of southern and midwestern states. The company, which consists of a cast of four singers and two stage assistants, in addition to Mr. Shapiro, took its production of Menotti's *The Old Maid and the Thief* to over thirty cities and towns during the summer.

Brownlee Appointed To School Staff

John Brownlee has been engaged to succeed the late Friedrich Schorr on the faculty of the Manhattan School of Music. Mr. Brownlee will continue to fulfill his opera and concert engagements while teaching in the school's opera department. The baritone has recently been seen in the new Metropolitan Opera productions of *Die Fledermaus* and *Cosi fan tutte*.

The obituary on Mr. Schorr in the September issue of *MUSICAL AMERICA* omitted the fact that he had served on the faculty of the Manhattan School for ten years until his resignation last spring because of illness.

Vermont Art Center Ends Summer Series

MANCHESTER, Vt.—The Southern Vermont Art Center concluded its eighth series of summer concerts on Sept. 6 with a program by the violinist Giovanni Bagarotti. Other artists who appeared in the center's concerts this summer were Jan Gorbaty, Grant Johannesen, and Stell Andersen, pianists; Maria Leone, soprano; Giuseppe R. Lambaise, tenor; and Salvatore Baccaloni, bass. The Trapp Family Singers and the Vermont State Symphony, under the direction of Alan Carter, were heard in programs.

SCHOOLS AND TEACHERS IN CHICAGO

De Paul UNIVERSITY SCHOOL of MUSIC

Accomplished Faculties
Undergraduate and Graduate Programs
Office of Admissions, 64 E. Lake St.
Chicago 1, Illinois

ALODIA DICIUTE

Mezzo Soprano, Lithuanian State Opera
OPERA COACH
VOICE TECHNIQUE
1229 Kimball Bldg. HARRISON 7-7755

NELLI GARDINI

Teacher of Singing
Technique Repertoire
American Conservatory of Music
WAbash 2-0046 Res. WH 4-7463

SALLY KIRTLEY

Soprano Choral Director
Teacher of Singing
Faculty Cosmopolitan School of Music
Harrison 7-4868

FRED TRULL

TEACHER OF SINGING
Member of N.A.T.S.
Studio: 1225 Kimball Bldg. HARRISON 7-7755
Res. Phone: Superior 7-4200

• DANCE • INSTRUCTION

Boris NOVIKOFF

Director of
BALLET SCHOOL
Metropolitan Opera House Studio 15
Classes for children—adults
1425 Broadway, NYC LO 5-0864

New London

(Continued from page 5)

one new work, *The Don Juan Fantasy*. This is a comedy piece to Franz Liszt's incredibly banal *Don Juan Fantasy*. Unfortunately, Limón did not rise above the music. His spoofing *Don Juan*, come to the cemetery to answer the summons of a man he killed, was heavy-handed and very unfunny. As creator, Limón lacked the light touch needed to carry through a work of this kind.

Among the other new works was a duet by Lucas Hoving, *Satyrus*. It is a simple boy-chase-girl, girl-chase-boy idea done with wonderful good fun and great charm. Mr. Hoving danced this work superlatively with Lavina Nielsen.

Several new pieces were offered by Ronne Aul, a guest artist at the festival. 30th At Third, and *Sonata for Dancer and Piano*, two new works, as well as the previously seen *The (Possible) Hunter*, showed Mr. Aul as a fine dancer, but as a less brilliant choreographer. In all of these works there are an unfortunate narcissism and strutting about. Only in his 30th At Third in a section where as a poor fellow he discovers his empty pockets, has he created anything interesting as dance. His playful movements with his empty pockets is very diverting, but it is only a moment in an otherwise pointless piece.

Pauline Koner, the wonderful dancer who seems to be a permanent guest artist in Mr. Limón's company, was represented with a new solo work of her own, *Cassandra*. In the first part of this work, she creates a sustained mood and tension, but somewhere about the middle, the mood breaks. The last part of the dance has some fine episodes, including



WAY DOWN EAST

Caroline Beeson-Fry is shown with three of her voice students—Theodore Huang, Patricia Jones, and Thurston Dox—who studied with her in Maine this summer

some extraordinary and inventive movements with a large piece of cloth, but they no longer seem to belong to the beginning of the dance. Miss Koner is such an extraordinary performer that one's attention was held rapt throughout the piece.

Sophie Maslow had created a new Suite. It is a three-movement jazz piece for a group of five dancers. It is bright, clever, and witty and will no doubt have a tremendous success wherever it is given. It set the capacity audience cheering. Revivals of her *Dust Bowl Ballads* and *The Village I Knew* also were included in this series.

Throughout the festival, the dance performances were of a very high order. The music was well played, and the staging, including the lighting, was of the finest professional calibre.

Ballet

(Continued from page 3)

Juan is a far cry from the well-mannered, impressionistic sketch that Ashton devised for his dancers. Had the same sequences been set to different music, one might have accepted the work as a tasteful, poetic evocation of a celebrated literary idea, which it undoubtedly would be if divorced from the Strauss score.

The main protagonists were John Hart in the name part, Violetta Elvin as *La Morte Amoureuse*, and Svetlana Beriosova as the Young Wife. Their conscientious, sometimes brilliant, performances did all that could be down for a shadowy composition.

Daphnis and Chloe was quite a different matter, despite the similarity of the problem it posed for the choreographer. Here Ashton permitted himself more fire, more passion in the human sense, more "theatre". Clothing his characters in a semblance of modern Greek dress, he made the simple, pastoral love-story of the little shepherdess and the goat-herd a delightful, heart-warming idyl of youthful devotion and the triumph of love over all traducers. One found a new sanguine beauty in the exquisite art of Miss Fonteyn, and Michael Somes has never been more personable, more fourth-dimensional in his portrayal of a delightfully human character. But these luminaries were surrounded by inspired vixens—the voluptuous Lykanion of Julia Farron, the designing Dorkon of John Field, the libidinous Pirate Chief of Alexander Grant, even the benignant Pan of Alfred Rodrigues. There were an authenticity of feeling and a continuity of dramatic line in this lively, imaginative work that is unlike anything the Sadler's Wells company has offered us before. It has a particular appeal, I think, for American audiences.

An additional treat was the rare opportunity to hear Ravel's complete score for *Daphnis and Chloe*, surely one of his very best compositions. The choral parts were admirably sung by the Schola Cantorum, of which Hugh Ross is director. And here I should like to say a word for the generally excellent performances the ballet orchestra has given throughout under the expert baton of Robert Irving. Scores like the Strauss and the Ravel are not trifles for a "pit" orchestra to toss off, and Mr. Irving and his men are to be congratulated upon their mastery of them.

Penna, was an outstanding Amahl, with Shirley Winston, soprano, a most effective Mother. Menotti's *The Telephone*, and Chabrier's *An Incomplete Education*, both under the direction of Mr. Goldovsky, completed the programs.

A new venture to build up string players in the area was launched on Sept. 12 with the first meeting of a Fiddler's Class under the auspices of the Wheeling Symphony Society Auxiliary. The meetings will be free to the public and will be conducted as ensemble classes.

—MONTANA X. MENARD

Raymond Bauman

Tonal Educator

For Pianists—Vocalists—Composers

Dir. Beau-Monde Music Studios
160 W. 73rd St., N.Y. 23 TR 7-6700

Madeleine Carabo-Cone

Violinist and Pedagogue

"Discriminating Musician."

—N.Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
Write: Studio 503 Carnegie Hall, N.Y. 10

Caroline Beeson-Fry

Teacher of Singing

Studio 827 Carnegie Hall, N.Y. City
2 Orchard Parkway, White Plains, N.Y.

Judson League

Teacher of Voice and Piano

M.A., Columbia U.—Member N.Y. S. T. A.
Member Piano Teachers Congress, N.Y.
Faculty: New York University
Member N.A.T.S.

853 7th Ave., N.Y.C. CI 7-3970

Bertha Ott

Concert Management

1233 Kimball Bldg., 304 S. Wabash Ave.
Chicago 4, Illinois
Concerts and Recitals
Write for Information

Alfred Stobbi-Stohner

Teacher of Voice—Accompanist
The Art of Singing in all its branches
135 West 56th St., N.Y. Circle 6-6938

Dolf Swing

Voice Development and Coaching

Faculty: Juilliard School of Music
Member Amer. Acad. of Teachers of Singing
NATS and NYSTA
15 W. 67th St., N.Y. 23 TR 7-5889

Coach and Accompanist

FLORENCE

BARBOUR

Vocal Coach

118 E. 54th St. PL 5-5481

LUDWIG **Bergmann**

Pianist—Coach—Accompanist

"One of the best accompanists of the present day."—San Fran. Chronicle—A. Frankenstein
205 W. 57th St., N.Y.C. CI 7-4090

FREDERICK **BRISTOL**

Dir. Piano & Voice:
Briarcliff Junior College

Coach of Lucrezia Bori—Eileen Farrell—
George Byron

111 E. 88th St., N.Y.C. SA 2-0241

LEILA **EDWARDS**

Coach—Accompanist

French & Italian Opera

162 West 54 St., N.Y.C. CI 7-3287

CAROLYN **GRAY**

Coach—Accompanist

410 W. 24th St., N.Y.C. WA 9-6304

OTTO **GUTH**

Coach—Accompanist

Faculty Mannes Music School

160 W. 73rd St., N.Y.C. TR 3-3432

ROBERT PAYSON **HILL**

Coach—Accompanist

Teacher of Piano

160 W. 73rd St., N.Y.C. TR 7-6700

WILLIAM **HUGHES**

Coach—Accompanist

50 W. 67th St., N.Y.C. TR 3-8373

H. SPENCER **Mc EVOY**

Coach—Accompanist

Singers and Instrumentalists

246 W. 73rd St., N.Y.C. TR 3-1808

STUART ROSS

Coach—Accompanist

Accompanist of Charles Kullman, Patrice Munsel

145 W. 55th St., N.Y.C. CI 7-4564

Werner Singer

Coach and Accompanist to

TAGLIAVINI — BARBIERI

LONDON

338 West 72nd St.

New York 23, N.Y. SC 4-1455

BROOKS SMITH

Coach—Accompanist

Accompanist to Jeanette MacDonald

318 E. 19th St., N.Y.C. OR 4-4819

COLLINS SMITH

Coach—Accompanist

Accompanist to Jeanette MacDonald

160 W. 73rd St., N.Y.C. TR 7-6700

CARL WERDELMAN

Coach—Accompanist

Accompanist to Polyna Stotska

Available for New York Recitals

160 W. 73rd St., N.Y.C. TR 7-6700

ALICE WIGHTMAN

Coach—Accompanist

Met Opera Studios

1425 Broadway, N.Y.C. LO 5-2431

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY ACT OF MARCH 3, 1933, AND AS AMENDED JUNE 25, 1946. (Title 39, United States Code, Section 233.)

Of Musical America, published semi-monthly from November to January, inclusive, and monthly from February, March, to October, inclusive, at 34 No. Crystal St., E. Stroudsburg, Pa., Executive and Editorial Offices, 113 West 57th St., New York 19, N.Y., for October 1953.

The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John F. Majeski, 113 West 57th Street, New York.

Editor, Donald F. Eyer, 113 West 57th Street, New York.

Managing Editor, Ray Ericson, 113 West 57th Street, New York.

Business Manager, None.

The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

The Musical America, Corp., 113 West 57th Street, New York.

John F. Majeski, Jr., 113 West 57th Street.

John F. Majeski, Jr., 113 West 57th Street.

The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, other securities are: (If there are none, so state.) None.

Paragraphs 2 and 3 include in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs as to the amount of stock and condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner.

John F. Majeski, Jr.,
Sworn to and subscribed before me this 25th day of September, 1953.

John F. Majeski, Jr., Notary Public
(My commission expires March 30, 1955.)

Books

RHYTHM AND TEMPO. By Curt Sachs. New York: Norton. 391 pages. \$6.75.

CURT SACHS has before now earned his reputation as a distinguished musicologist many times over, but he has done a particularly impressive job of research and collation and a unique service to musical scholarship in the latest product of his exhaustive investigations. The book's subtitle, *A Study in Music History*, is well taken, for, in tracking the musical twins, rhythm and tempo, from their earliest beginnings through the Far East, ancient Israel, the Near and Middle East, India, Greece and Rome, the Middle Ages, the Renaissance, the Baroque period, the Romantic period, and on down to the futuristic experiments of the present day, the book is indeed a history of all music as it is inextricably bound to the two elements that are its heart, if not its soul.

Rhythm has been so little thought of in western civilization that it is not even a subject for independent study in our musical curricula as are other musical elements like harmony, counterpoint, and form. This probably is because rhythm has remained a stagnant and an almost primitively simple device in our culture (until the last fifty years) as compared to its elaborate development in other cultures, and even the average trained musician knows little about it beyond note-values, some Italian and German terminology of dubious accuracy, and some highly suspect traditions of rhythmic performance.

Fifty Definitions of Rhythm

In undertaking his study, Dr. Sachs quickly discovered that the very word has no universally accepted meaning and has been subject to some fifty different definitions in various times and places. For one thing, rhythm is forever being confused with meter, or "time", and even with tempo, which are related elements but by no means the same thing. Misconception on this point leads to the further widely-held misconception that "rhythmic" performance is rigid adherence to strict time values enforced, as the author says, "by counting, clapping, stamping irritably: *one, two, three and four*." "Organized fluency" is probably the most acceptable definition yet devised for rhythm, and the idea was put gracefully by the Roman grammarian, Charisius, in the maxim: "rhythm is flowing meter, and meter is bonded rhythm".

All performing musicians as well as teachers will find much food for thought in Dr. Sachs's examination of the rhythmic habits and styles of important composers through the ages. His investigation often leads to revelations of mistaken conceptions on the part of interpreters that have been perpetuated, and are still being perpetuated, from one generation to another. To take a single example—the delightful nuance known as rubato—the author finds that the true tempo rubato is "the freedom to change the time values of individual notes or to shift entire passages back or forward by just an eighth or a sixteenth without changing the tempo itself... tempo rubato is 'robbed' or 'stolen' time—a part taken away from the written time value of a neighboring note, to be restored at once or a little later to some following note so that the tempo itself does not suffer... in rubato as well as in metric alteration, the tempo itself did not change: the bass went strictly on without rallentando or stringendo, and the melody made up for any delay or anticipation." How different from the naive, unsophisticated rubatos customarily heard today! "In the nineteenth and twentieth centuries," says Dr. Sachs, "the con-

cept of rubato has been deteriorating to that of a flexible yielding tempo, now driving on, now holding back", and he cites the remark of Mozart to his father that "they (the Germans) are amazed that I always keep time. Nor do they understand that my left hand knows nothing of the tempo rubato in an adagio. When they play rubato, the left hand gives way". He also quotes Chopin's statement: "The left hand should act like a conductor; not for a moment must it waver." Dare we ask how many pianists today are playing Mozart and Chopin in the authentic style of the composers themselves?

Dr. Sachs delves into every conceivable use and variation of rhythmic practice, religious and secular. He begins with its most basic manifestations in the pulse of the human heart and the stride of a walking man and traces it through a labyrinth of mutations and refinements to the exquisite art of Indian and African Negro drummers. He elaborates upon the important distinctions between additive and divisive rhythm, the first configurative, the latter regulative. He discusses the odd lack of interest in rhythm in Western Europe during the Middle Ages, in contrast to its dominant position in the East, and the gradual development of metrical script to denote rhythm and tempo during the Gothic and Renaissance periods. He makes a fascinating study of the Baroque era, which saw the birth of modern tempos and the introduction of rhetoric and "expressiveness" into music. He sheds new light on the practices of Beethoven, Schumann, Berlioz, Chopin, Wagner, and virtually every composer of significance during the eighteenth and nineteenth centuries.

In sum, Dr. Sachs's book is a work of stunning proportions and vast scholarship based upon an almost incredibly voluminous and wide-ranging bibliography. It could, as Virgil Thomson has suggested, serve as a textbook for a full-dress course in rhythm and tempo at the college level, with enough substance for several semesters' work. It is a book to be studied rather than just read, and it is a "must" for anyone who professes to perform, teach, or discuss music intelligently.

—RONALD EYER

Lost Tradition

(Continued from page 8)

tempo for pieces where they occur in great numbers. But Mr. Rothschild asserts that whenever and only whenever (that is, from bar to bar or from beat to beat) they appear, there should be this slowing up, and in his table of movement he applies this to, among other things, the middle movement of the Italian Concerto and the Andante in the opening section of the C minor Partita (No. 2) for clavier, in both of which the right-hand parts are a combination of thirty-seconds and sixteenths. If played in this way, what happens to the regular eighth-note rhythm of the left-hand parts? One feels that Heinichen has been taken a little too literally.

The other point is the combination of a triplet rhythm in one hand and a dotted eighth and sixteenth in the other, occurring notably in the Courante of the first Partita for clavier. Dolmetsch and Schweitzer both state, with C. P. E. Bach as their authority, that the dotted eighth and sixteenth of one hand should be played as a triplet rhythm, conforming to the triplets of the other. Mr. Rothschild, with Quantz as his authority, says the sixteenth must come *after* the last note of the triplet. Which is right? Mr. Rothschild himself says, elsewhere in the book, that Quantz should not be accepted indiscriminately with regard to the music of Bach.

Additional Columbia Artists Management advertisements on following pages

Columbia Artists Management, Inc.

113 WEST 57TH STREET, NEW YORK 19, N. Y. CIRCLE 7-5700
VOCAL AND INSTRUMENTAL ATTRACTIONS

First time in 49 years!

Guard Republican Band of Paris

(Musique de la Garde Republicaine de Paris)
72 Musicians
Personal Direction: Coppicus, Schang & Brown

François-Julien Brun, Conductor

Arthur Fiedler & The Boston Pops

Tour Orchestra

Personal Direction: Judson, O'Neill & Judd

MARY HUNTER'S

Musical Americana

NEW!

The Romance of America in Song and Dance

(20 Persons)

Personal Direction: Coppicus, Schang & Brown

First time in America

St. Paul's Cathedral Choir

of London, England
Personnel of 55

Personal Direction: Judson, O'Neill & Judd

First time in America

Stuttgart Chamber Orchestra

Karl Muenchinger, Conductor

Personal Direction: Andre Martens

First time in America

Vienna Academy Chorus

Prof. Ferdinand Grossman, Conductor

Personnel of 25
Personal Direction: Andre Martens

Return of the great Italian Instrumental Ensemble

Virtuosi di Roma

Maestro Renato Fasano, Director

14 Persons
Personal Direction: Coppicus, Schang & Brown

A Gershwin Festival Repeat Tour by General Request 1953-54

Gershwin Concert Orchestra

Augmented Orchestra of 30 Musicians; Famous Soloists; Robert Zeller, Conductor

Personal Direction: Andre Martens

Les Compagnons de la Chanson

(10 Persons)

The Companions of Song
Personal Direction: Andre Martens

De Paur's Infantry Chorus

7th Consecutive Season
Leonard De Paur, Conductor

Personal Direction: Coppicus, Schang & Brown

Trapp Family Singers

Dr. F. Wasner, Conductor

Personal Direction: Coppicus, Schang & Brown

Little Orchestra Society

Thomas Scherman, Conductor

Personal Direction: Coppicus, Schang & Brown

Leslie Bell Singers

Dr. Leslie Bell, Director

Famous Canadian All-Girl Chorus
Personal Direction: Kurt Weinholt

Philharmonic Piano Quartet

Personal Direction: Judson, O'Neill & Judd

The Carolers

(6 persons)

Male Quartet, Soprano, Pianist
Personal Direction: Judson, O'Neill & Judd

The Angelaires

Personal Direction: Kurt Weinholt

Harp Quintet

Roman Totenberg and his

Instrumental Ensemble

Company of Nine

Personal Direction: Kurt Weinholt



Gretchen Goughnour

Chautauqua Honors Opera Director

CHAUTAUQUA, N. Y.—A crowd of 150 opera personnel of the Chautauqua Institution gathered on Aug. 24 to honor Alfredo Valenti, founder and, for 25 years, director of the Chautauqua Opera Association. The anniversary party followed the season's final opera performance at Norton Hall and was attended by members of the various casts, musicians, conductors, stage hands, and staff members of the association. Albert Bimboni, who has conducted for Mr. Valenti for many years, presented him on behalf of the institution with a \$1,000 bond and a box of his favorite cigars. To Mrs. Valenti went a cash gift of \$200.

During the Chautauqua opera season this summer, Mr. Valenti introduced Ravel's *L'Heure Espagnole* into the 1953 repertory of seven operas. A performance of Don Giovanni listed Hugh Thompson in the title role, with Heidi Krall in the role of Donna Anna.

The Chautauqua Symphony was heard in 24 concerts during a six-week season under the direction of Walter Hendl, who made his first appearances with the orchestra this summer. Exclusive of the weekly Pops concerts, which consistently drew capacity audiences to the Chautauqua Amphitheatre, the regular symphony concerts were better attended than in previous years. Don Gillis' *Four Scenes from Yesterday Suite*, one of five American works performed in the orchestra series, was given its premiere in one of the Pops concerts. Guest artists included Grant Johannesen, who played Ravel's *Concerto for the Left Hand*; Louis Krasner, who played the violin concerto written for him by Alban Berg; and the Mendelssohn Choir, of Pittsburgh, which sang in a performance of Vaughan Williams' cantata *Give Us Peace*.

Flanking the orchestra season were recitals by Mr. Johannesen, Richard Tucker, and William Warfield, who replaced Rise Stevens at the last moment. Other concerts were presented by the Columbus Boychoir, the Chautauqua Student Orchestra and Choir, the Mischakoff String Quartet, and members of the Chautauqua Opera Association.

San Francisco

(Continued from page 5) bravo; it was sometimes rich, sometimes a bit empty. But by the time the mezzo-soprano reached the letter scene, she produced a warm, dramatically brilliant, and easily flowing tone, all of which made her artistry more apparent than it had been earlier. She was an able actress, co-operating rather than competing with Mr. Val-

Alfredo Valenti (left center) is shown with Hugh Thompson, baritone; Edward Murphy, conductor; and Heidi Krall, soprano, during the backstage party celebrating his 25 years as director of the Chautauqua Opera Association

Gretchen Goughnour

letti for the success of their joint debut.

Altogether charming, vocally, pictorially, and musically, was Dorothy Warenskjold's Sophie. John Lombardi made his debut with the company as Albert. His baritone voice proved of good calibre, and his personality was an asset. Character roles were well handled by Lorenzo Alvar (the Bailiff), Mr. Cahanovsky (Johann), Winther Andersen (Bruhlmann), Mr. Curzi (Schmidt), and Ruth Roehr (Katchen). The sextet of youngsters singing noels under the Bailiff's direction was remarkably well trained and all but stole the first act.

The only discordant factor in the Werther production was the first-act setting. The house looked good, but the trees of the landscape were so heavy as to seem to outweigh completely the musical score. The other sets designed by Armando Agnini were thoroughly adequate.

Randolph Singers In Interval Concerts

Norman J. Seaman's welcome series of Interval Concerts, so named because they are intended to bridge the abyss of silence along 57th Street between summer and fall, have proved a notable success. Carnegie Recital Hall was sold out for a delightful concert, on Sept. 22, by the Randolph Singers, the third event in the series. They were in fine fettle, and the program itself was devoid of dullness. English and Italian madrigals and French chansons made up the bulk of it, with three canons of Mozart and a brace of six-part songs from *The Triumphs of Oriana* to round out the list. The chansons were, for this listener, the most engaging of the multiple offerings. As usual the harmonies of Gesualdo were amazing in their modernity. David Randolph's remarks on the music were succinct and, in the matter of Mozart's scatological puns, tastefully witty.

The series' first concert was an all-Bach program on Sept. 3, presented at Carnegie Recital Hall by Paul Matthen, bass; Joseph Marx, oboe; Irving Becker, violin; and Claude Jean Chiasson, harpsichord. The second was a program of poetry and music at Community Auditorium.

—J. L.

Outdoor Concerts Organized by Violinist

A chamber orchestra organized and conducted by Alexander Schneider was heard in two outdoor concerts at Washington Square in New York on Aug. 17 and Sept. 14. The first was sponsored by Mrs. Elizabeth Sprague Coolidge, and the second by Local 802 of the American Federation of Musicians and the Music Performance Trust Fund.

Anna Russell In Broadway Revue

Broadway had its first opportunity to view the highly individual art of Anna Russell, concert comedienne, in an intimate review called *Anna Russell and Her Little Show*, which opened on Sept. 7 for a two-week run at the Alvin Theatre.

Built around a series of the more popular of Miss Russell's hilarious satires on opera, operetta, the art song, folk song, and virtually every other kind of song, which have convulsed so-called "serious" concert audiences in recent seasons, the revue sought to project Miss Russell's individual brand of highjinks into the field of general entertainment. In so doing, however, the comedienne was obliged to drop much of her most subtle, and thus most delectable, material and to introduce other turns aimed at the less musically sophisticated audience of the Great White Way. The resulting dilution of material and distortion of style placed an unwarrantable burden upon the talents of a most vivacious and engaging entertainer.

Supporting Miss Russell were Paul Duke, prestidigitator; Arthur Barnett, monologist; Jean Léon Destiné and his company of Haitian dancers; Joseph Scandur, baritone; and Jane Ashlock and Arthur Harris, duopianists.

—R. E.

ton Kaye in a program devoted entirely to works by Les Six. Three of these composers—Milhaud, Poulenc, and Honegger—have played prominent roles in the evolution of French music during the past thirty years, and their representation in programs of French music has been wide. Pieces like Milhaud's good-natured Suite, for violin, clarinet (Philip Fatt), and piano; Poulenc's sprightly Bagatelle; and Honegger's more thoughtful Second Sonata, all of which Mr. Tarack played with definition and grace, are not unfamiliar to audiences here. Works by Georges Auric, Germaine Tailleferre, and Louis Durey provided a view of the other side of the coin. That side, as history has fairly well decided, is not so bright.

Auric, who in recent years has turned to writing scores for the French cinema, showed considerable promise in some of his early works, of which the G major Sonata is one. It is artfully contrived and reveals a remarkably inventive talent. Durey's Sonatine is trifling, but it is delightfully brittle and nostalgic, while Tailleferre's Sonata is lacking in most any musical substance of interest. Mr. Tarack's sensitive musicianship and technical facility contributed much to making these works sound fresh and untarnished by the years. —C. B.

Mezzo-Soprano Makes Town Hall Debut

In her Sept. 27 Town Hall debut, Joyce Robinson revealed a voice of considerable natural beauty not yet fully under control. Although there was a variety of styles and composers represented in her program, ranging from the eighteenth-century Italian to Duparc, Fauré, Schubert, and Wolf, the songs were all, for the most part, slow moving and in the same rather doleful mood, making for certain monotony. Miss Robinson was heard to best advantage in the Chinese Mother Goose Rhymes of Bainbridge Crist and in a group of folk songs that included a number of Negro spirituals. William King's piano accompaniments were sympathetic and admirable throughout.

—R. K.

Unfamiliar Mascagni Work Staged by Amato Opera

Zanetto, a little-known opera in one act by Mascagni, was performed in a double bill with Pagliacci by the Amato Opera Company, of New York, on Sept. 10, opening the company's 1953 season at its Bleeker Street theatre.

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900
DANCE ATTRACTIONS

Ballet Russe de Monte Carlo

Concert Co. (20 persons). Featuring version of "Gaite Parisienne".
Personal Direction: Coppicus, Schang & Brown

The Royal Winnipeg Ballet of Canada

Under the Distinguished Patronage of His Excellency,
The Right Honourable Vincent Massey, C.J., Governor General of Canada
Personal Direction: Judson, O'Neill & Judd
1st U. S. Tour

Janet Collins and her Company

First Tour
Premiere Danseuse Metropolitan Opera
Personal Direction: Coppicus, Schang & Brown

FEDERICO Rey and PILAR Gomez

Spanish and Latin American Dancers
Personal Direction: Andre Mortens

Marina Svetlova Prima Ballerina

with 2 Solo Dancers & Concert Pianist
Personal Direction: Horace J. Parmelee

Columbia Artists Management Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

Personal Direction
Judson, O'Neill & Judd

CLAUDIO
Arrau
Pianist
TODD
Duncan
Baritone

GARY
Graffman
Pianist
EUGENE
List
Pianist

GEORGE
London
Bass-Baritone

MILDRED
Miller
Mezzo-Soprano

WILLIAM
Primrose
Violist

OSSY
Renardy
Violinist

LEONARD
Rose
Cellist

Sanromá
Pianist

EDWIN
Steffe
Baritone

POLYNA
Stoska
Soprano

Whittemore
& Lowe
Duo-Pianists

CAMILLA
Wicks
Violinist

CAMILLA
Williams
Soprano

Personal Direction
Kurt Weinhold

ROSE
Bampton
Soprano

FRANCES
Bible
Mezzo-Soprano

WALTER
Cassel
Baritone

NADINE
Conner
Soprano

IGOR
Gorin
Baritone

GERHARD
Kander
Violinist

ERVIN
Laszlo
Pianist

CAROLYN
Long
Soprano

WITOLD
Malcuzynski
Pianist

DOROTHY
Maynor
Soprano

JAMES
Melton
Tenor

YEHUDI
Menuhin
Violinist

MONA
Paulee
Mezzo-Soprano

LEONARD
Pennario
Pianist

RISE
Stevens
Mezzo-Soprano

ALFRED and HERBERT
Teltschik
Duo-Pianists

ALEC
Templeton
Pianist

ROMAN
Totenberg
Violinist

DOROTHY
Warenskjold
Soprano

FRANCES
Yeend
Soprano

Personal Direction
Coppicus, Schang & Brown

MARIO
Braggiotti
Pianist

MISCHA
Elman
Violinist

RUDOLF
Firkusny
Pianist

CARROLL
Glenn
Violinist

SZYMON
Goldberg
Violinist

SASCHA
Gorodnitzki
Pianist

NAN
Merriman
Mezzo-Soprano

TOSSY
Spivakovsky
Violinist

GLADYS
Swarthout
Mezzo-Soprano

Vronsky & Babin
Duo-Pianists

Personal Direction
Andre Mertens

ELENA
Nikolaidi
Contralto

IRMGARD
Seefried
Soprano

JENNIE
Tourel
Mezzo-Soprano

Personal Direction
Horace J. Parmelee

JOHN
Carter
Tenor

MILDRED
Dilling
Harpist

S. Hurok

presents for 1953-54

For more than three decades, the label "S. Hurok presents," has been a guarantee of quality to audiences everywhere. No season in any city is complete without the appearance of artists from the list of America's foremost Impresario, whose film biography "Tonight We Sing," is currently being released by 20th Century-Fox.

MARIAN ANDERSON
JAN PEERCE
VICTORIA DE LOS ANGELES
GREGOR PIATIGORSKY
BLANCHE THEBOM
ROBERTA PETERS
ANDRES SEGOVIA
JEROME HINES
LAWRENCE WINTERS
TOSHIYA ETO
ELAINE MALBIN
MARIA TIPO
FRANZ RUPP
JEANNE and JOANNE NETTLETON, Twin Pianists

Conductors:
FRITZ REINER WILLIAM STEINBERG

THE BRIGHTEST STARS OF MUSIC, DANCE, THEATRE, FILMS, RADIO, TV, RECORDS

SADLER'S WELLS BALLET

Under the direction of Ninette de Valois.
The fabulous company from the Royal Opera House, Covent Garden.

LONDON'S FESTIVAL BALLET

First U.S. visit of the celebrated company from the Royal Festival Hall headed by world-famous stars Tamara Toumanova and Anton Dolin. A brilliant repertory features exciting new works and old favorites. (Season 1954-55)

THE OLD VIC in "A Midsummer Night's Dream"

Britain's great theatrical company brings to North America the brilliant production of Shakespeare's "A Midsummer Night's Dream," created for the Edinburgh Festival and starring Moira Shearer and Robert Helpmann. The company of 65 will feature a ballet troupe and the famous incidental music of Mendelssohn will be performed by a full orchestra. (Season 1954-55)

THE JAPANESE DANCERS AND MUSICIANS

America's first view of the legendary theatre art of Japan.

ROLAND PETIT'S BALLET DE PARIS

Direct from triumphs in London and Paris, the company which broke all records on Broadway returns to the United States in a stunning new repertoire with Colette Marchand.

and

VIENNA STRING SYMPHONY • VIENNA SYMPHONIC VOICES

VIENNA CHOIR BOYS

ANA MARIA'S SPANISH BALLET

Exclusive Management:

HUROK ATTRACTIONS, Inc. • HUROK ARTISTS, Inc.
HUROK PRODUCTIONS, Inc.

711 Fifth Avenue, New York 22

Booking Direction: National Concert and Artists Corp.